

HIT PARADER

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CHARLTON
PUBLICATIONS

PETER GABRIEL
WAITING FOR THE BIG ONE

ANGEL
MIX MUSIC WITH MAGIC

LED ZEPPELIN
THE TONSILS THAT STOPPED THE TOUR

REGGAE '77
WAR IN A BABYLON

FLEETWOOD MAC
"WE SEEM TO BE AN ENIGMA"
SAYS CHRISTINE McVIE

TELEVISION
BY THE LIGHT OF
THE MARQUEE MOON

BRUCE SPRINGSTEEN
EXCLUSIVE INTERVIEW
WITH LISA ROBINSON

BRYAN FERRY
HE WANTS TO BE ALONE

WORDS TO THE
LATEST HIT SONGS!

BOSTON
BEHIND THE SCENES
OF THE SUCCESS

ALBERT AYLER
A REVIEW BY PATTI SMITH



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HIT PARADER

COLOR PIN-UP



“Look who’s smiling now!”

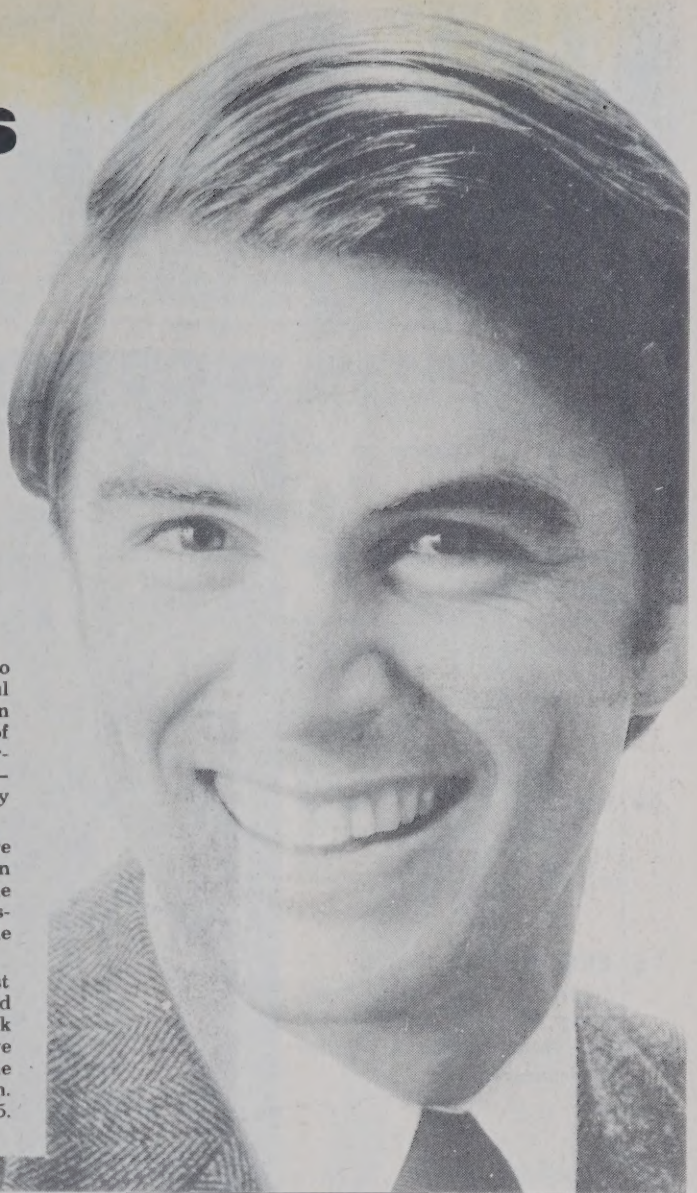
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HIT PARADER



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Bad Company

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WE READ YOUR MAIL

Kiss

Dear Hit Parader,

About Kiss — did Gene Simmons get traded? Cause my sister has been driving me up the wall asking me if he has been traded.

Daniel Perez
Houston, Texas

P.S. Please answer.

Dear Daniel, traded where? Gene is still in Kiss, if that's what you mean. (Ed.)

Dear Hit Parader,

In an article by Richard Robinson a few issues ago ("Kiss — They love to put out") you say that drummer Peter Criss wrote the song "Beth" for his girlfriend named Lydia. We were all under the impression he has been married to a girl named Beth for some time now. Please explain???

P.S. Is that his real name?

Lynn, Sandy, & Jackie
Chicago, Illinois

Dear Lynn, Sandy & Jackie,

Peter wrote the songs for his wife Lydia — but "Lydia" didn't fit the music so he had to change the name in the song to "Beth." At least that's what he tells us. (Ed.)

Dear Hit Parader,

I was reading some letters in your magazine praising Kiss, and it reminded me of something that happened a while back. Four friends and myself decided to liven up our little town (tucked away in East Texas). We dressed up like Kiss and Alice Cooper. After getting into town we could not get service at a "service station." We were run off from the town's skating rink, but the biggest thing happened at the show. After standing in front of it for awhile and drawing a crowd, my three friends dressed as Ace, Paul Stanley and Peter Criss, attracted the local police who searched them, and all that good bullshit getting their kicks I suppose, while meanwhile across the street, Alice Cooper and myself (dressed as Gene Simmons) caused a man to run off the road, over a curb, and into a parking lot. But that's what he gets from staring too much. The pigs finally made us leave. We decided our town had enough excitement for one night but we had so much fun we're going to do it next fall. And what better way, than with Kiss and Mr. Cooper himself.

John Fellers
Livingston, Texas

Dear Hit Parader,

One of the letters you published in your May issue really should be put into a comedy sketch. I'm referring to the letter by P. Rains, a member of THE KISS ARMY (Uh-Oh, look out!)

Too bad if he doesn't like the way Kiss gets put down. I used to hate it too until I realized Kiss has turned teeny-bopper. I mean really, songs like "Beth" from a group that was once one of the sleaziest and raunchiest bands in the world. And their teen-age anthems like "Flamin' Youth" don't help their reputation too much. I'll bet that P. Rains is no older than 12. In fact, I'll put money on it that the entire Kiss Army is now made up of ninety per cent pre-teen-agers! I know of at least ten kids living around here that are no older than 12 that have Kiss albums (no other albums) and go crazy over em. But I thought I could put that out of my mind and still be safe from the pre-pubescent age group at a Kiss concert. I was wrong, though. At a recent Kiss appearance in Chicago, there were about one hundred kids there who could rank in the category with Captain and Tennille. Some even came with their mommies and daddies. There was even one kid there with his grandfather! (The poor guy was stunned.) I never thought a group as sleazy and vulgar could appeal to such brats. All I gotta say is Kiss was "Hotter than Hell" til they "Destroyed" themselves.

#1 Cheap Trick fan,
D.S.
Chicago, Ill.

Lou

Dear Hit Parader,

I am a plain old rock n' roll fan just like all the others that write you but I have a problem. Last year I was the rock-n-est roller in West Virginia and my friends thought I looked like Lou Reed. So they gave me the nickname and everyone around knew me as Lou Reed, and not my real name. I told my friends that I was not Lou Reed but they kept calling me Lou and they bought me shirts that had Lou's name on the back. I have quit partying and I still get into music. Please help me. How can I get rid of the nickname?

Greg George
Huntington, West Virginia

P.S. I have nothing against Lou Reed's music — just his name.

Dear Hit Parader,

Let's get our heads together and start to

give credit to who credit is due. I mean Lou the man Reed. I'm a fanatic for Beatles, Rolling Stones, Led Zeppelin & Johnny Winter albums. But I have to admit that Lou is coming on strong and I have every one of his albums. I once paid \$30 bucks for a New York Dolls album, a group I greatly admire, but nobody could buy any of my Lou Reed albums for \$30 cause I believe they're worth more than that & besides I wouldn't sell them for nothing. I'm tired of reading about Aerosmith & Kiss cause to me Smith is burnt out and Kiss can kiss my ass. Lou's the man and Arista Records knows when they got something good.

Would you believe that I have a friend who looks exactly like Lou — amazing — they're identical twins, really though let's get the show on the road and give Lou the credit he deserves. I'd like to know when Lou will be in D.C. since I heard he's going on tour, & for once will your magazine quit putting Lou down? I mean some of his music is depressing, but you have to admit he's not like Aerosmith (who copies from the Dolls). Lou's in a class by himself like Hendrix and yes, rise Lou Reed — you're the greatest — you've made it back and all you punks and beautiful chicks out there wise up and try Lou Reed's album or any of them and I guarantee Aerosmith will die and burn and Kiss will melt into their halloween costumes. Come on all you so-called Rock & Rollers — give Lou a chance. He deserves it.

P.S. RISE LOU REED & CONQUER
CAUSE SMITH IS OLD & WORN
OUT

Nobody likes the same sound & beat on every song.

COMMANDER IN CHIEF LOU
REED

By the way Lou — "Rock & Roll Heart" is great, but not your best.

Sincerely,
Little Lou
Frederick, Md.

Dolls

Dear Hit Parader,

Do you know whether the New York Dolls are planning to get back together and make an album? I've got the two albums they made before they broke up. There just ain't any good music coming out this year and I think the Dolls should come to the rescue.

Hard Rock Fan
Who is disappointed
Miami, Florida

Dear Hard,

David Johansen is in the process of forming a new band and should record an album later this spring with producer Jack Douglas. He'll probably be managed by Steve Paul. Meanwhile — ex-Doll Johnny Thunder heads up The Heartbreakers, currently recording for Track Records in London, and Sylvain Sylvain will soon form his own band, The Criminals. □

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THE ENIGMA OF FLEETWOOD MAC



"I don't really know what the chemistry is between us ... I think if we knew the answer to that then Fleetwood Mac wouldn't be the enigma that it seems to be..."



A Talk With Christine McVie

by Lisa Robinson

If you hadn't known that their last lp had been on the charts for more than a year, sold four million copies, and their new album went Top Ten several weeks after its release last month, you would know that Fleetwood Mac is a success if you saw their office suite housed in the old Columbia Pictures building in downtown Hollywood.

But Christine McVie was unpretentious in blue jeans as she sat on the floor of those offices and talked quietly about the band that she's been with for the past seven years.

"I don't really know what the chemistry is between us," she said thoughtfully. "I think if we knew the answer to that then Fleetwood Mac wouldn't be the enigma that it seems to be.

"It is a very compatible relationship personally. We all have respect and love for each other, and a lot of love for each other's music. I think that's all that any band could ask for, to have that mutual respect."

The mutual respect didn't come without problems. The personal relationships — and breakups — within the band have been well - documented. Bassist John McVie and Christine, and guitarist Lindsay Buckingham and singer Stevie Nicks both broke up respective eight, and seven year relationships at the peak of Fleetwood Mac's success.

Apparently, you can hear all about it on the new lp, appropriately titled, *Rumours*.

"We wrote all those songs during the time that the weirdness was flying around," Christine admitted. "And yes, there's definitely a statement in there, reflections on what happened to us."

How did they manage to keep the group together?

"That's where this love and respect thing came in, because we each knew we had other people to think about. And we couldn't turn our backs on the kind of success we were enjoying. But it was pretty sticky for a long time.

"Most people, when they separate, don't see each other. But we were on the road and in the studio, so we were separated, and seeing each other every day and working together. We were just



"We all have a lot of respect and love for each other ... and for each other's music..."

backing me with my songs, or the band backing Lindsay with his songs. It's five people working together, and each song comes off as a Fleetwood Mac song.

"When they joined the band, it broadened our spectrum to an almost limitless degree, you know. We haven't even begun to explore the possibilities left for us yet."

It seems a bit odd that with all the bigtime success the group has had, Fleetwood Mac still handles their own business affairs. "We wouldn't want anybody else," claims Christine, emphatically. "We're doing very well on our own, thank you very much. Our success only started when we got rid of all the leechy managers."

"Mick knows everything that a good manager knows anyway. He has good intuition, good timing about things. I suppose the things that prospective managers would tell us would be the usual old bull, that we don't have the time because we have to concentrate on the music ... But none of us want that."

For this major tour, Fleetwood Mac will be on for much of the year and Christine's stage set-up will be slightly different, (already reported in a previous issue of *Hit Parader*).

"They're rigging it up so that my Hammond is re-cased and I can be seen better from that point of view, instead of having a big, huge sort of coffin-like thing in front of me. And some kind of titled stage

(continued on page 62)

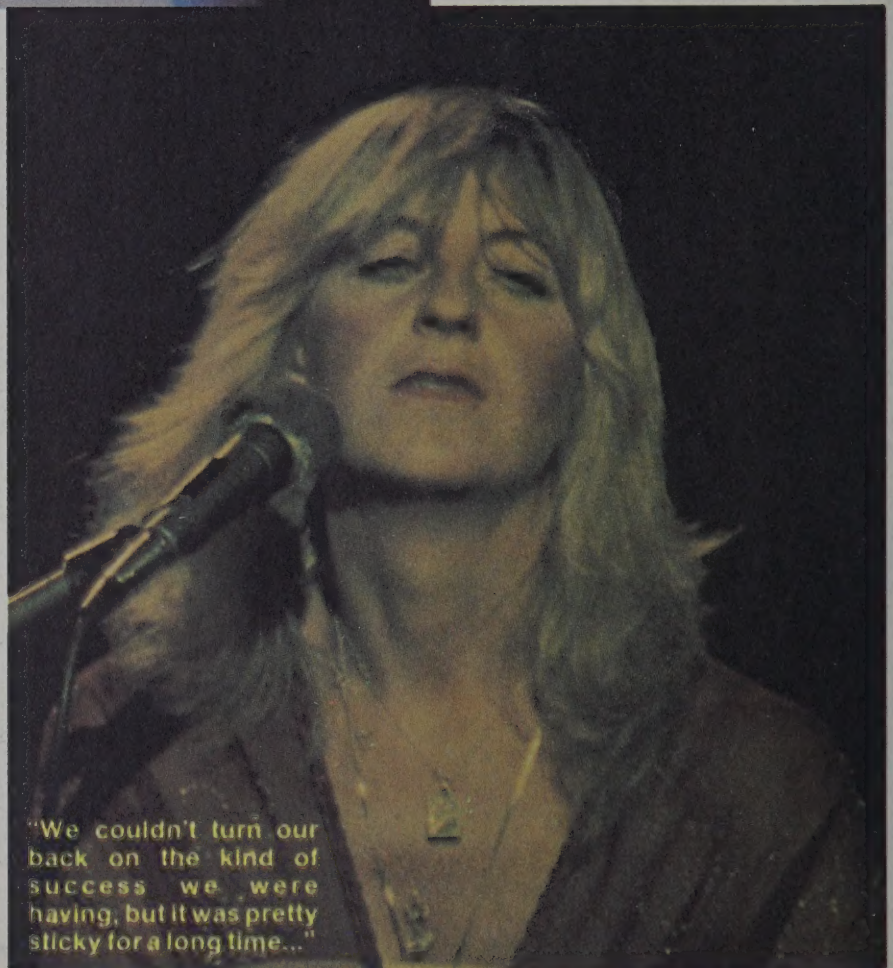
forced to work it out.

"It seemed to work for us, though. John and I came out of it understanding each other and communicating a lot better than we did when we were together."

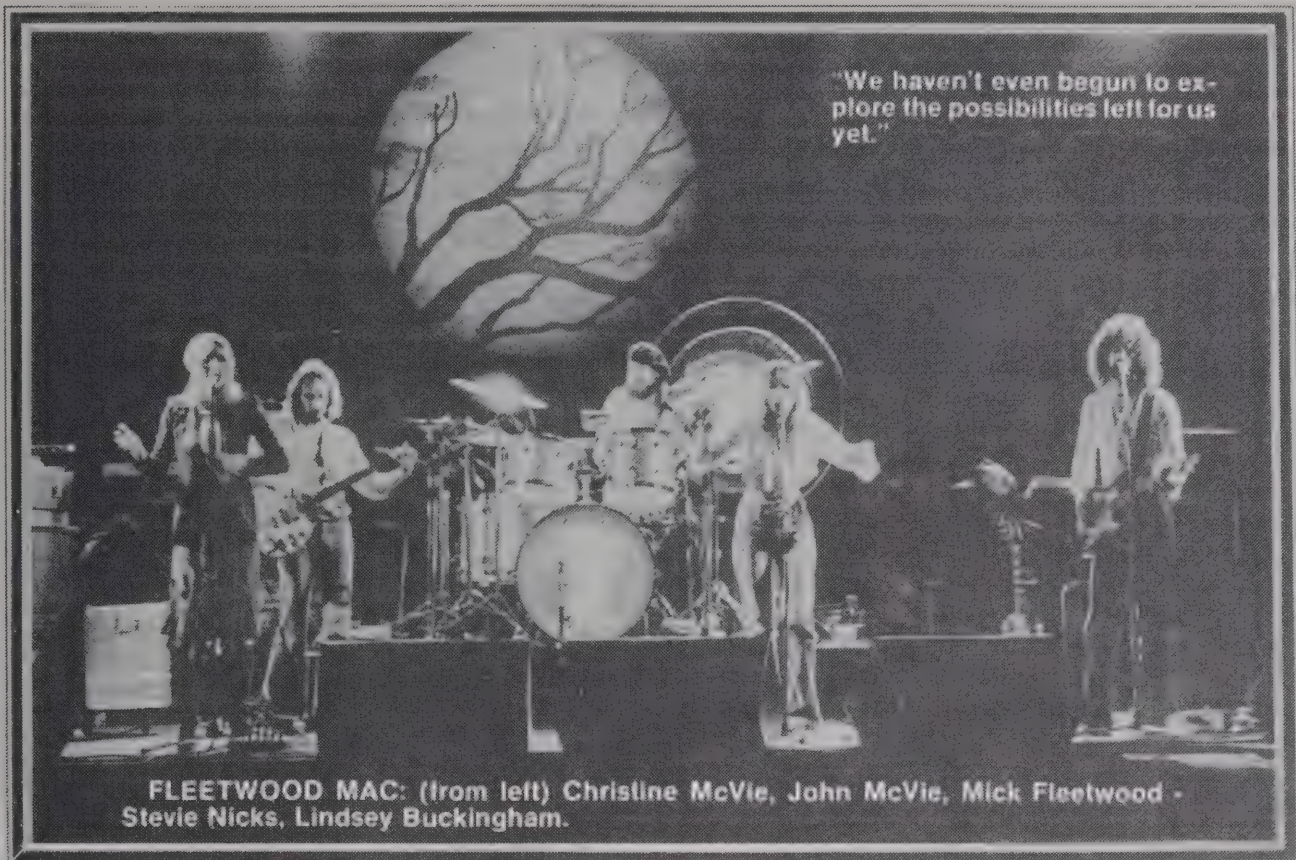
In addition to personal changes, Fleetwood Mac has gone through personnel changes during its lifetime that has seen several guitarists come and go. But it was the recent addition of Buckingham and Nicks that helped the band make that big step to success.

"What I can't understand, especially when we're in England, is that people keep on asking us about Peter Green (founding member and guitarist who left the band some time ago). It's a bit of a shame, because the Fleetwood Mac that is now, and the Fleetwood Mac that has been ever since Peter left, has been more successful. Especially in the States. When Peter left the band, a lot of people went, 'Ahh ... forget Fleetwood Mac ... because Peter Green was Fleetwood Mac'. That kind of thing. Over here they haven't had that attitude, and they were a lot nicer about it and figured that the music was good, the band was good, and so Fleetwood Mac just carried on to greater and greater heights.

"Of course the music changed when Lindsay and Stevie came into the group, because it was two songwriters joining the band, not just musicians. In this particular instance, they write very much the way I write, and we became a tightly-knit and cohesive unit. It wasn't just the band



"We couldn't turn our back on the kind of success we were having, but it was pretty sticky for a long time..."

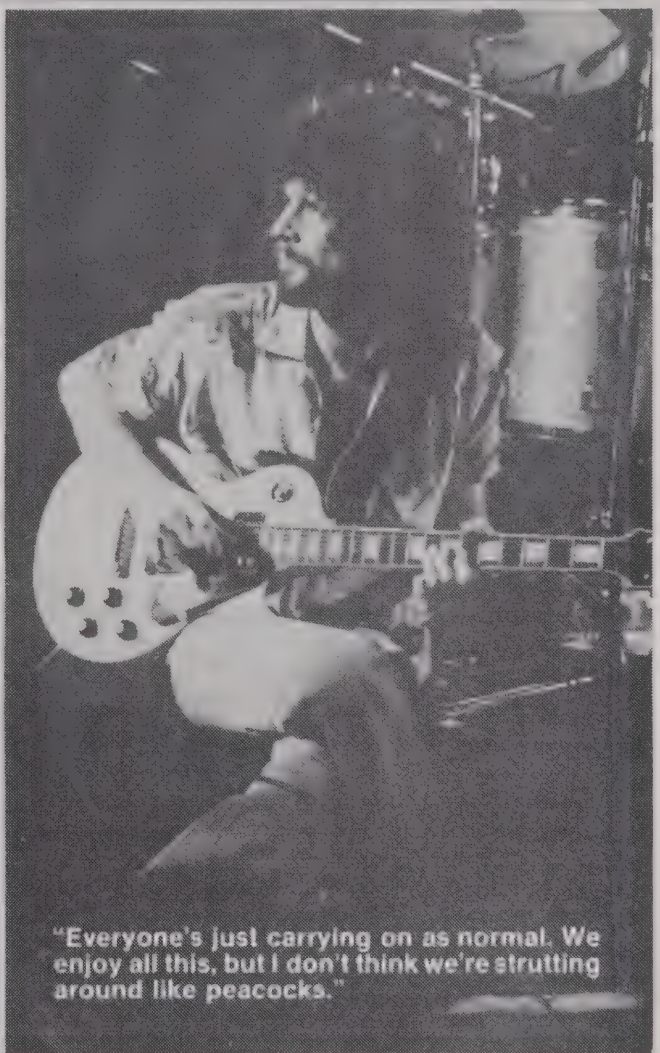


"We haven't even begun to explore the possibilities left for us yet."

FLEETWOOD MAC: (from left) Christine McVie, John McVie, Mick Fleetwood - Stevie Nicks, Lindsey Buckingham.

FLEETWOOD MAC TOUR DATES

April 29th — Salt Lake City, Utah; May 1st — Boulder Stadium, Univ. of Colorado, Boulder, Colorado; 2nd — Univ. of Wyoming, Laramie, Wyoming; 4th — King Dome, Seattle, Washington; 7th — Oakland Stadium, Oakland, Ca.; 8th — Stadium, Univ. of California, Santa Barbara, California; 10th — Univ. of New Mexico Arena, Albuquerque, New Mexico; 11th — County Coliseum, El Paso, Texas; 14th — Summit, Houston, Texas; 15th — Tarrant County Convention Center, Ft. Worth, Texas; 18th — Fairgrounds Arena, Oklahoma City, Oklahoma; 19th — Tulsa Assembly Ctr., Tulsa, Okla; 20th — Barton Coliseum, Little Rock, Arkansas; 21st — Nashville, Tenn.; 24th — Carolina Coliseum, Columbia, South Carolina; 25th — Coliseum, Charlotte, North Carolina; 27th — Civic Center, Jacksonville, Florida; 28th — Miami Stadium, Miami, Florida; 30th — Civic Center, Lakeland, Florida; June 1st — Omni, Atlanta, Georgia; 2nd — Memorial Coliseum, Birmingham, Alabama; 3rd — MidSouth Stadium, Memphis, Tenn.; 4th — City Park, New Orleans, La.; 26th — Rich Stadium, Buffalo, New York; 29th & 30th - Madison Square Garden, New York.



"Everyone's just carrying on as normal. We enjoy all this, but I don't think we're strutting around like peacocks."



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They've helped us award over \$340,000 in cash prizes so far, as well as signing numerous entrants to recording and publishing contracts. So if you want a good honest shot at starting a professional songwriting career, or if you write songs as a hobby and want recognition, you should let our judges hear your songs... THEY KNOW A GOOD SONG WHEN THEY HEAR IT!

WHO LISTENS TO THE SONGS?

Here are just some of the music giants who have acted as Final Judges, helping us to help you... the songwriter:

Top Recording Stars Like...

Tom T. Hall	Van McCoy	Smokey Robinson
Kenny Loggins	Jim Messina	Seals & Crofts
Loretta Lynn	Olivia Newton-John	Hank Williams, Jr.
Johnny Mathis	Charlie Rich	to name a few

Top Record Company Executives and Producers Like...

Jerry Bradley	Kenny Gamble	Richard Perry
Mike Curb	Rick Hall	Bob Reno
Clive Davis	Jimmy Ienner	Billy Sherrill
Fred Foster	Artie Mogull	among others

And Top Music Publishers Like...

Larry Fogel	Ivan Mogull	Lester Sill
Al Gallico	Bob Montgomery	Jack Stapp
Robert Gordy	Jay Morgenstern	Mike Stewart
Dick James	Aaron Schroeder	Cliffie Stone

THIS COULD HAPPEN TO YOUR SONGS!

Superstar recording artists appreciate good songs, just like our judges. That's why each of these top names (among others) have recorded at least one song written by an American Song Festival winner:

The Bay City Rollers	Bobby Goldsboro	Charlie Pride
Johnny Cash	Hall & Oates	Charlie Rich
Cher	Waylon Jennings	Diana Ross
Rev. James Cleveland	Kris Kristofferson	Frank Sinatra
Mac Davis	Barry Manilow	Joe Stampley
Marvin Gaye	Olivia Newton-John	The Temptations
	The Osmonds	Tanya Tucker
	Elvis Presley	Stevie Wonder

AND THIS COULD HAPPEN TO YOU...

Major Record Companies are always on the lookout for talented singer/songwriters. Here are just some of the labels that have signed at least one ASF winner to a recording contract:

A&M	Columbia	Nemperor
Asylum	Elektra	RCA
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So if you've been dreaming about being in the music business, instead of reading about it, the ASF could be the break you've been looking for!

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The criteria for judging in the songwriting competition are composition and lyrical content, when applicable. Elaborate instrumentation and production will have no bearing. Make a simple recording and follow the easy Entry Procedures...that's all you have to do.

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- The winner of the Vocal Performance Competition will receive a Grand Prize of \$1,000.

SPECIAL FEATURES:

- * You retain all rights to your songs.
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- * One song can win in more than one category.
- * The judges' decision option will allow a judge to pick an additional category for your song.
- * The vocal performance competition is new and exciting. It is open to amateur singers. (See rules & regulations #9.) The judges will be looking for the best lead voice. The same tape can be entered in the songwriting competition.

WHAT YOU GET FOR ENTERING:

🎵 **YOUR ORIGINAL CASSETTE RETURNED** with feedback from a judge recorded on it. (Optional feature at no extra cost.)

🎵 **THE 1977 MUSIC BUSINESS DIRECTORY**—record companies, music publishers, studios and producers (reg. \$4 value).

A HANDBOOK FOR SONGWRITERS containing information every songwriter should know (reg. \$3 value).

LIST OF 1977 WINNERS—a list of all judges, plus all winners from Quarter-Finalists on up.

(Note: Entrant will receive one each of the above, regardless of the number of songs entered. The optional Cassette/Feedback feature is available for each song submitted to the Songwriting Competition.)

ENTRY PROCEDURES:

1. Record your song **clearly** on your own cassette. Only **one song** per cassette. Start recording at the beginning and rewind before mailing. **No leads sheets are needed.** Print **only** the song title on the recorded side of the cassette. (If you have recorded on a disk or reel-to-reel tape, we will duplicate it for \$1.00 per song on one of our cassettes.)
2. Fill out the entry form (or a reasonable facsimile) checking Rules and Regulations #8 and #9 for divisional status. Choose **only** categories in your division.
3. You must enter at least one category to compete. The entry fee for one category is \$13.85. The fee for each additional category and/or Judges' Decision Option is \$8.25.
4. **The Vocal Performance Competition** is open to **amateur** singers only (see Rules & Regulations #9) and the Cassette/Feedback offer does **not** apply. The entry fee is \$13.85, but if you choose it as an additional category, the entry fee is \$8.25.
5. If entering more than one song, a **separate** cassette and entry form (or reasonable facsimile) is needed for each.
6. Wrap the entry form and check or money order around your cassette. Entry packages **must** have your name and address **printed clearly** on the outside so that acknowledgement of receipt can be sent to you.

7. Entry packages must be postmarked **NO LATER THAN JUNE 3, 1977** and sent to:
The American Song Festival
 P.O. Box 57
 Hollywood, CA 90028
 Telephone (213) 937-7370

1977 RULES & REGULATIONS

1. Competition is open to any person except employees of the American Song Festival (ASF, Inc.) or their relatives or agents appointed by ASF, Inc.
2. The entrant warrants to ASF, Inc. that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF, Inc., in accordance with its Rules and Regulations.
3. No musical composition or lyric may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to September 1, 1977, or the public announcement of the "Category Winners", whichever occurs first. All winners will be notified and all prizes awarded no later than January 1, 1978. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF, Inc. to perform the entry in and as part of any ASF, Inc. award ceremony, to record the entry in synchronization with a visual account of such ceremonies and to use the resulting account for such purposes as ASF, Inc. shall deem fit.
5. ASF, Inc. assumes no responsibility for loss of or damage to any entry prior to its receipt by ASF, Inc. If the entrant designates the "Cassette/Feedback" feature offered on the entry form, ASF, Inc. assumes no responsibility for loss or damage of material.
6. All decisions of the judges shall be final and binding upon ASF, Inc. and all entrants.
7. All entry packages must be postmarked no later than June 3, 1977. ASF, Inc. reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. For the purpose of songwriting competition division selection, a professional is anyone who is or has been a member or associate member of a performing rights organization, such as ASCAP, BMI, SESAC or their foreign counterparts. All others are amateurs.
9. For the purpose of eligibility in the Vocal Performance Competition, a professional singer is anyone who has had his or her voice recorded and said recording has been released or disseminated commercially in any medium and distributed for sale. All others may enter and compete.
10. Each entrant acknowledges that in the event he or she is the winner of a prize, ASF, Inc. will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize and all matters incidental thereto.
11. Entrants agree to be bound by ASF, Inc. Entry Procedures and Rules & Regulations established in this official entry form.

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OFFICIAL ENTRY FORM

Entry packages must be postmarked no later than **JUNE 3rd.**

1. SONGWRITER: _____
(Print Name)

2. ADDRESS: _____
 CITY: _____ STATE: _____ ZIP: _____
 COUNTRY: _____
 PHONE: Home () _____ Office () _____
Area Code Area Code

3. TITLE OF SONG: _____

4. DIVISION SELECTION
 See Rules & Regulations #8 (Songwriting Competition) and #9 (Vocal Performance Competition) to determine your divisional status. Be sure to read both.

CATEGORY SELECTION

You must select one category by checking an appropriate box (\$13.85 Entry Fee).

ADDITIONAL CATEGORIES AND J.D.O.

You may have your entry compete in additional categories by checking the appropriate boxes (\$8.25 Entry Fee for each). If you would like the judges to choose an additional category for you, check the Judges' Decision Option Box (\$8.25 Entry Fee).

AMATEUR DIVISION

- TOP 40 (Rock/Soul)
- COUNTRY
- EASY LISTENING
- FOLK
- GOSPEL/INSPIRATIONAL
- VOCAL PERFORMANCE (see Rules & Regulations #9)

JUDGES' DECISION OPTION
(additional category only)

PROFESSIONAL DIVISION

- TOP 40 (Rock/Soul)
- COUNTRY
- EASY LISTENING
- JUDGES' DECISION OPTION**
(additional category only)

5. ENTRY FEE:


FIRST CATEGORY \$13.85
 ADDITIONAL CATEGORIES AND/OR JUDGES
 DECISION OPTION \$8.25 × ... = \$ _____
 DUPING COST
 (If entry not on cassette) \$1.00 × ... = \$ _____
TOTAL FEE ENCLOSED \$ _____

6. COLLABORATORS' NAMES (if applicable): _____

7. **CASSETTE/FEEDBACK FEATURE:** Check the box to the left if you would like to have your original songwriting competition cassette returned to you with a judge's feedback recorded on the reverse side.
8. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED: _____ DATE: _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG.

Send entry to  **THE AMERICAN SONG FESTIVAL**
 P.O. Box 57
 Hollywood, CA 90028

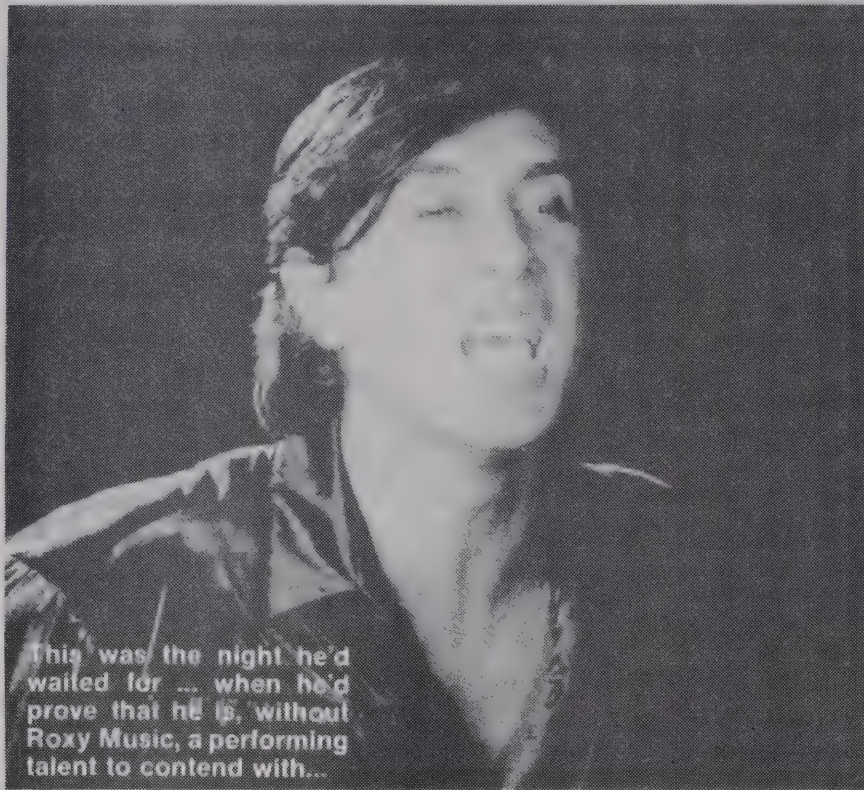
A presentation of Sterling Recreation Organization

The 1977 American Song Festival®

An International Songwriting Competition

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ROCK & ROLL HOTLINE



This was the night he'd waited for ... when he'd prove that he is, without Roxy Music, a performing talent to contend with...

Bryan Ferry

Bryan Ferry ambled onstage London's Royal Albert Hall last week in a most casual manner to acknowledge the cheers of his fans. But he didn't fool us for a minute, this was the night he'd waited for. Bryan would be able to prove that he is — without his former band Roxy Music — a performing talent to contend with.

He took an expert back-up band (including former Roxy-ite drummer Paul Thompson and guitarist Phil Manzanera and guitarist Chris Spedding) through an hour and a half set that included new material and old Ferry favorites and had the 7,000-seat audience in the palm of his hand.

Of course, for many, Roxy Music always was Bryan Ferry. He was its creator, songwriter, lead singer and responsible for much of its image. When he announced last year he intended to go solo, one wasn't surprised; we all saw it coming.

After all, as he is quick to point out, his three solo LPs (of others' songs) were bigger sellers than were Roxy's Six; it made sense for him to want to record his own songs on his own albums.

The Royal Albert Hall is a prestige place. Bryan's audience was made up of the chic, young London crowd who still like to get dressed up for concerts. "Vogue magazine rock and roll," observed one fan, eyeing Paul and Linda McCartney and artist David Hockney sipping champagne in the red velvet royal boxes. Ferry definitely gets the smart set, including all the usual trendy hairdressers and designers ... it's not your punk rock bunch. But the enthusiasm was great, and Bryan was ecstatic after the show.

"People said we couldn't get funky in the Albert Hall," he said at a private dinner following the last of his three sold-out shows, "but I think we did it. They haven't let rock and roll in there for a long time, but probably because I already did a concert there two years ago wearing a tuxedo and backed by full orchestra, they trusted me.

"I feel so good about this band that I wish we could get on a jumbo jet tomorrow and perform this show in New York. For me, America is most important right now."

So important, in fact, that Bryan will

move here this spring for a while, dividing his time between New York and Los Angeles. The English press has made much of the fact that he'll be another rock and roll tax exile, but Bryan stressed that he's more concerned with finally getting a chance to spend some time in the United States.

"So many of my influences are American," he said. "Movies, music, much of the art. I really think the time is right for me to go and live there for awhile."

(It helps, too, that Bryan's live-in lady, stunning Texan model Gerry Hall, is eager to get back home. "I just get so excited when I get to the airport and see the American customs man," she breathed.)

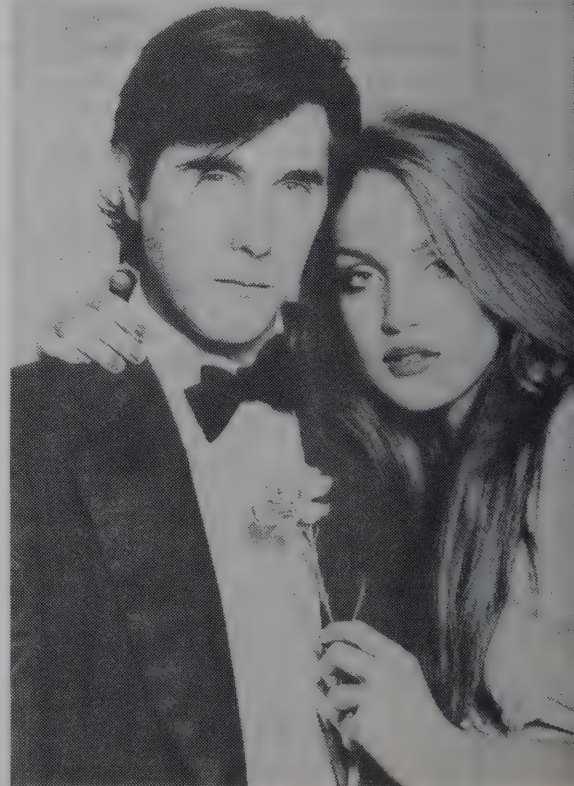
And not surprisingly, Bryan has a desire to get into — what else? — movies.

When he does get to L.A., instead of spending all his time trying on clothes and going to nightclubs, Bryan's looking forward to the sun and to playing tennis. "I really am like that," he insists, and despite his glamorous, jet-set reputation, he is.

With Bryan's tour (currently in Europe, with Australia, Japan and the U.S. to follow) comes a new LP, titled *In Your Mind*. How does it differ from a Roxy LP?

"It has more power, breadth and scope," Bryan said. "There are more combinations of people playing on different tracks. If some musicians don't suit a particular song, then we can move it around a bit. That's the beauty of a non-group album."

And how is this album different from his previous solo efforts? "I wrote all the songs," Bryan said, sounding very satisfied. □



It was one of those great New York rock and roll "underground" nights at the Lower Manhattan Ocean Club when the Patti Smith Group (minus Patti Smith who's at home recuperating from her Tampa stage fall) performed a variety of oldies, reggae tunes, and special surprises with some very special guests.

"This is like the early London scene," said a delighted David Bowie as he surveyed the club packed with local musicians and New York scenemakers.

Bowie — who was in great spirits and looked wonderfully fit wearing jeans, a plaid shirt, wool cap and sunglasses —

ROCK & ROLL HOTLINE

David Bowie

David Bowie with Lenny Kaye backstage at the Ocean Club.



Richard F. Aaron

had arrived in New York that afternoon with Iggy Pop for the start of Iggy's U.S. tour.

"I flew," Bowie told us, "for the first time in five or six years. I think the airplane is a wonderful invention." (The last time David got on a plane was to fly from London to New York in 1971 for an Elvis concert at Madison Square Garden.)

Bowie smiled like a proud father ("You said it, I didn't," he said) as Iggy joined the Patti Smith Group for a hot version of "96 Tears."

Iggy (known to his friends by his real name, Jim Osterberg) has dark brown hair now, slicked back from his ears. For his impromptu number, he gave a performance; shedding his jacket, unbuttoning his shirt, and removing his sunglasses and shoes. From our table, Bowie smiled with obvious pleasure as the audience went wild.

Bowie will play keyboards on Iggy's current U.S. tour, but intends to remain in the shadows as much as possible. There won't be any spotlights on him onstage ("I have these little fairy lights to light up the piano," he said), for he is determined that Iggy — whom David rescued from a

seazy Los Angeles oblivion to record again — gets the attention this tour.

More than doing a great public relations job to kick off Iggy's tour, it seemed as though David was really having fun as he drank Moet and Chandon champagne, smoked French cigarettes, tapped his foot and sang harmonies (from the table) on many of the songs.

He chatted with old friends, caught up on the new gossip and blended perfectly into the scene. He said over and over, "What a delightful evening, what a wonderful club. Is it always like this here?"

Later, in the basement dressing room, Bowie talked to the band, took Polaroids of pals Cyrinda Foxe and David Johansen, and asked questions about the New York band scene. When told that the Eagles were performing in New York the same night as Iggy, Bowie deadpanned: "I thought Blondie was opening for us."

David talked about his LP *Low*, and the assumption made by many that it was heavily influenced by synthesizer whiz Brian Eno, who plays on the album.

"It's not really. You know I've been into all that for a while now. It was in-

fluenced by the European new wave, but in all honesty, the collaboration with Eno was 75-25," said Bowie, leaving no doubt as to who contributed the 75.

"I am proud to say that Phillip Glass — composer of the wildly successful avant garde opera "Einstein on the Beach" — "is a fan of mine," Bowie added.

As for the rumors that he's lived in a Howard Hughes-like, no-interview existence in Berlin for the past six months, David laughed: "My New Year's resolution is not to give any good copy." Impossible. □

As for Patti's band's performance, in addition to Lenny Kaye's outstanding vocals on "Route 66" and "Girl You're Getting Married," guitarist Ivan Kral did "Parachute Woman," drummer Jay Dee Daugherty sang "Can't Explain," Jonathan and Andy Paley sat in on "A Certain Girl," Tapper Zuki performed a reggae number, and David Johansen did the Dolls' classic, "Pills."

Patti Smith, who wasn't there in person, was certainly there in spirit as her "guys" did her proud.

SPINADDICT • SPINADDICT

by
JAMES
SPINA

How do you feel about lengthy reviews? This month I spent time with over fifty new albums but have decided to labor over a choice few. That is not always a labor of love. To gain any lengthy insights on the recorded work of a few artists, a reviewer must often sacrifice even mentioning the rash of talent that has spent time on his turntable. The only way I can justify it this month is by harping on the works of two "established" artists and two "new" groups. I'm also going to try a cut-by-cut analysis (popular in British music papers) for the first time in Spinaddict. None of this may work and on the other hand maybe, just maybe, someone out there will pick up four new records and be indebted to me for life. Either way, with or without your permission...

TELEVISION "MARQUEE MOON" (ELEKTRA) Regular readers of Hit Parader are already familiar with the massive adulation most members of this staff have for this New York-based group. Well let me tell you that none of that love and devotion prepared me for the incredible genius scratched on the grooves of this debut album. Leader Tom Verlaine is, at this moment, the epitome of everything rock 'n roll should offer. This boy-man has assimilated an amazing blend of guts and poise from rock's legacy and strapped that reverence on to his own unique and kinetic visions. It's hard not dropping names but Verlaine has his canvas deck-shoed foot deep in the heart of a tradition that would include;

- * the first four Byrds albums
- * everything the Velvet Underground recorded and everything they promised but never delivered
- * the sociological / philisophical / economical burst of the first Doors album

* the most recent coherent sounds of Bryan Ferry / John Cale / Eno / Patti Smith

* Dennis Spina in the endless hours he would spend tormenting the strings of his newly acquired telecaster searching for the logical step following the invention of electricity.



Richard Robinson

This also means that Tom and TV doesn't "sound" like any of the above. He/They just feel like all of the above and 100 per cent more. The music on "Marquee Moon" is space on ingredients but heavy on attitude. Producer Andy Johns has wisely stuck to the facts ... "JUST THE FACTS" ... Tom and Richard Lloyd spitting out sin-infested guitar leads and fear - frozen chords; Fred Smith's surrealistic bass maps and basso - counter melodies; Billy Ficca's nerve - ravaged cymbal fills and demented snare traps. That canvas gives Verlaine the latitude to take lyrical and verbal experiments to the hilt of creativity. Even when you just glance at the lyric sheet you know this kid deserves all the rewards and hardships of poetic justice. He makes someone like Dylan sound pedantic. The songs mean exactly what they imply and imply exactly what they don't mean.

There is a restless pitch of hungry loins and lean living that runs the course of every note as Television projects tears, jeers and all-out war on the band's and your senses.

Verlaine seems capable of freezing his emotions at their peak and offering that pitch in the essence of each song. I'm having a tough time singling out tracks because they all hit with the same indelible yet limitless impact. Do you know the feeling of loving everything about a certain person but being unable to single out one quality from another? That is Television's trap.

You love all of it. You feel the time-warp of "Torn Curtain" while sitting mesmerized by petrified present of "Prove It". The hypnotic capture - release - recapture of "Venus" harps back to the spectrum of emotions, rancid and fresh, placated in "Marquee Moon". Verlaine constantly questions and torments his muse, thereby insuring the edge of insanity that marks voice and person.

Television is not just a peg in the board of New York rock. Before hearing this album I would have put them in the forefront of that movement but "Marquee Moon" stands apart from the CBGB arena, ready to find a proper place in r'n r's rigor - mire - role. Elektra Records once played a major role in my record collection (translation: Paul Butterfield and The Doors). I hope they treat this group with that same reverence. It is all well and good to preserve the cult that bands such as Television inspire but this time the sake of a whole new culture is at stake and I would hate to keep that responsibility to myself. I'm sure this band has the proper sense of fear and loving to keep it on its creative feet and since I think they are so well prepared and so damned good I see no reason to keep it to myself. The Ramones are an acquired taste. Television are taste personified.

PIPER "PIPER" (A&M) Now this band is a whole other animal, but in many basic ways no less important. Piper is the brainchild of Billy Squier and the only thing I question is why he didn't just name the band Squier. His ego is immense but that isn't meant as any sort of slap. Billy has quite a knack for infusing some of the best melody phrasings into the context of a rock band that knows how to function without getting overtly "heavy." "Who's Your Boyfriend" is undoubtedly my favorite song of the month. It has a title hook that defies forgetting. That boast holds quite strong for many of the other cuts on the record, notably "Out Of Control"

and "Sail Away". The band's revamp of "The Last Time" owes a little to The Who's version of the song and a lot to The Monkees' guitar riff on "Last Train to Clarksville"! The three guitar lineup in Piper lends a metallic abrasiveness to Squier's nagging attitudes and self-confident poses.



Now I have a confession to make. Though I liked Television more, I played Piper more. What does that mean? I think it has something to do with the accessibility of a persona such as Squier compared to the awesome mystery of Verlaine. Squier is the guy who won all the battle - of - the - band contests while Verlaine was busy being gawky. Squier would soon grow up to be your local Mick Jagger but Verlaine would blossom into Keith Richard. Both are necessary aspects; one, an accessible "in", the other, your reliable inaccessible. Last month I was busy pretending to be a member of The Babys. This month it's Piper. Playing a broomstick in front of a mirror can tell you wonders about the makeup of real rock and what it means to you. You should see me lip-sync "Whose Your Boyfriend". If it becomes #1 I'm all ready for the Clay Cole Show.

PETER GABRIEL "PETER GABRIEL" (ATCO) Liking this record would have been a complete surprise to me. That I love it is devastating. I'm not (and have never been) a big Genesis fan. Yeah, I have most of their records, but that's only because I'm a sucker for anything British and I used to work in a used - record store so I was able to buy all their junk for fifty cents. To these ears Genesis was/is an exercise in anglo - excessiveness. The productions and words just kept getting too big and the music sounded like an apology rather than an extension to the aspirations of classical concoctions.

Gabriel has left Genesis in every sense of the word. This album is a

fresh start, the heights of which are rarely reached by any artist stepping out on his own after having made a name with a chart - topping group. My first cut - by - cut after one aside. The hypnosis cover of raindrops on a freshly - waxed car is stupendous. Gabriel looks equally waxed and ready for the start of a brilliantly shining career on his own.

"Moribund The Burgermeister" has Gabriel sounding like a full-blown, fastfood New Yawker. The music is a clarion of horns burnished by a dialogue of Gabriel characters ranging from the frightened to the frighters. This is the new Peter as an abstract musical conductor in search of some real, live guts.

The shift to the acoustic - based "Solsbury Hill" is quaintly jarring. Gone are the cosmopolitan pressures. The only temper is a heart going "boom - boom - boom" in beat to the nature of the hill. No more machinery. This boy can get down and get back with the rest and best of them. But not so deep that he can't deliver a rocker such as "Modern Love". Bad Company's got nothing on this raver. Right from the count off you know he can be nasty if'n he wantsta. Gabriel can feel love in the gut but that doesn't mean he has to accept it as anything short of 'modern love' with a passion that shakes you like a spin in the washing machine. Get down Mona Lisa.

And now for a taste of that British humor, Gabriel presents "Excuse Me", born on the wings of a barbershop quartet approach to the ridiculous. Sounds like one of those tracks Alan Price once made when he was infatuated by Randy Newman. Great tuba work, don't you agree? "Humdrum" closes side one with one of those rumba - based lullabies Ray Davies is so deft with. Latin music hasn't got a chance if Gabriel decides to include one of these on every LP. And yet right in the middle of the song he decides to be God ODing on tacos.

"Slowburn" is actually a fast burn, opening the second side on a scorching clash of raging guitars and an orchestra gone mad. It's filled with lots of stop and go movements and a closing solo from Dick Wagner that could soundtrack the final judgement day. Producer Bob Ezrin knows just how to use Wagoner to full effect.

"Waiting For The Big One" sums up British - blooze in a mere seven minutes and twenty six seconds. I

would never have believed Gabriel had it in him. John Mayall hasn't been able to come to these diehard terms after 30 albums of trying and who ever said that the blues had to be filled with lines about "my babe left me" and little else of intellectual importance. I once spared some change to a bum on the bowery that could have gone one - on - one with any teacher I ever had at Queens College. "Waiting For The Big One" is that bum's meat. The guitar solo recreates every blues cliché without once sounding stale.

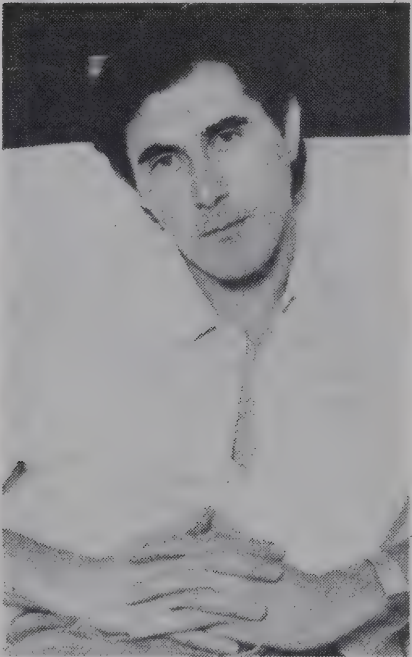


Every great album has its masterpiece and "Down The Dolce Vita" is Gabriel's. Wacko-wack guitar pushes The London Symphony Orchestra to the task of Peter's lyrics and leerings. That should close the record but "Here Comes The Flood" ices the case / cake on a string - plucking note of tension and unresolved platitudes. Well past the blues and the rocker poses, Gabriel is a dreamer with celestial bearings. Somewhere in that void beyond flesh and blood an artist straddles his new realm and declares himself king. Alone at last, Gabriel is his own master and that note/this song/this record holds the promise of a great future.

BRYAN FERRY "IN YOUR MIND" (ATLANTIC) Every song on this album was written by the man most highly regarded by Bryan Ferry ... Bryan Ferry. As far as I'm concerned, it's about time. The

freedom of total and self - creation has given one of my favorite record/live performers the breath of energy that has been boiling inside for all these roxy and cover - song years. The break-up of Roxy Music has to happen so that we could finally realize the full ferry. It's still as slick and glossy as an Elle cover but there is new fire to this polish. Ferry has come of age in a musical setting that finds him at once refined and menacing; groomed yet groping. "Love Me Madly Again" is the careful assimilation of all those Roxy twist melodies and electroid maze - makings barking with a new life as Ferry fights rather than fills with a chorus of sirens. And you can even do the strand to it.

If Japan needs something to replace Deep Purple, they need look no more. "Tokyo Joe" is taco time at the old tea-house. Nice to see that Ferry still hasn't scratched the surface as far as personas - cum - cool is concerned. He could probably sing in Polish and still make it swing.



Two months ago I talked of David Bowie as being a pop sponge capable of absorbing the best of the rest and making it palatable for massive consumption. Ferry goes one better. He soaks up his own past and refuses to compromise on his own massive sense of taste while taking what is basically a dirty sport (rock music) and making it classy enough to insert in Vogue. That is quite a trick. Style setters and fashion begettors are a fussy lot. Rock and rollers are a nasty bunch. Ferry is able to blend that lot and bunch in his mind and make music

for both factions. Being equally at home on the pages of Women's Wear Daily and Hit Parader is quite an achievement. Ferry can work them both off and it's all in a day's work for the maker of "In Your Mind".

I know that I intended to concentrate on four releases but there are some loose ends that must be mentioned.

Ork records (P.O. Box 159, Cooper Station, New York, N.Y. 10003) has just released a fantastic extended player by Alex Chilton (of Box Top and Big Star fame) titled "Singer Not The Song". Besides containing a snotty version of The Stone's "Singer Not The Song" and a frantic 59 second "Sumertime Blues", this disc contains the capsulized visions of one of rock's least understood characters. Chilton has a grab bag of voices ranging from the gruff (remember "The Letter") to the whine. "Take Me Home & Make Me Like It" comes across like a slut cat in heat. Added applause to the guitar work of Jon Tiven, yet another rock writer turned raver who has all the signs of becoming the new Lenny Kaye. Send for it and spend your time in between searching for all those old Big Star and Box Tops LPs.

All of you Flaming Groovie groovers can add another disc to that discography I sent you. "Still Shakin" is a pleasurable mishmash of outtakes, previously released material and live - in - the - studio ravings by America's best British band. Their version of "Shakin All Over" sounds like an American reply to the implications of "Blow Up" replete with assorted chopping from The Stones and The Who. The liner notes are by Richard Robinson who produced "Flamingo" and "Teenage Head". Now that you have all their records, isn't it about time you started collecting every word ever written about them? This disc contains a healthy chunk of both of those pursuits.

Tony Wilson was a main ingredient in my favorite black band, Hot Chocolate. His first solo effort, "I Like Your Style" (Bearsville) continues that love affair. He has learned all the production tricks of Mickie Most so that not one song on this disc stiffs. The beat is relentless and Wilson has that sensuous vocal presence that could well save soul from the ravages of disco. How come American soulsters (Wilson is

British) can't make music to compare with this infectious LP?

Alan Price's "Shouts Across The Street" (Polydor) is my import pick of the month. Price has just been signed to Jet Records in the States, but until he gets together a record for them this will do just fine. There is a newfound simplicity to Price's music that harks back to his blues-based days as the leader of The Animals. "Glass Mountain" especially sounds like the logical evolution to the murky temperaments started by Price's infamous arrangement to "House of The Rising Sun" oh so many years ago. This guy might make it in this country yet, despite his ill-humour and chilly shoulders. Lord knows, I'd put up with his abuse any day so long as I could easily obtain records such as "Shouts..."

Somebody has finally gotten around to bootlegging The International Submarine Band's "Safe At Home" complete with original cover and label art work. How many times have I told you that Gram Parson's was a genius? Contains the original version of "Luxury Liner" (currently being made popular by Emmylou Harris) and a chilling rendition of "Folsom Prison Blues." Gram Parsons did for country - rock what Hank Williams did for country music. This record is early proof of that. I bought my copy from Farfel's Records, 179 West 4St., NY, NY 10014 for \$7. I strongly suggest you do the same.

I don't care what Rolling Stone and Creem magazines say, I love Pink Floyd's "Animals" (CBS).

I don't Like:
 BILLY SWAN'S "FOUR"
 HYDRA'S "ROCK THE WORLD"
 JAMES TALLEY'S "BLACK-JACK CHOIR" (A Mrs. Carter favorite)
 GENTLE GIANT'S "PLAYING THE FOOL"
 MARSHALL TUCKER'S LATEST (Sold it, so I don't even remember the title)
 SEA LEVEL
 RENAISSANCE'S "NOVELLA" Keith Relf would gag if he could.
 ELLIOT RANDALL'S "NEW YORK" Get out of my town.
 "THE KENNY RANKIN ALBUM"

Maybe someday we'll just list all the records and you can try and guess which ones I hated as much as the above nine. Keep reading and writing. □

SPIRITS REJOICE



ALBERT AYLER

1020/spirits rejoice/esp

by Patti Smith

albert ayler
1020/spirits rejoice/esp

albert ayler, like tina modotti, died mysteriously. tina photographed grainy lillies in mexico. albert ayler gasped thru the high tubular lilly: gold saxophone USA. the granules of his breath merged w/ the sullen spectres surrounding him. some ecstatic boogey-men. some clearly troubling him. all passing into and thru him. shuddering vibrating tapeworm. a vision as possessive as quicksand.

like the lizard ayler saw simultaneous two space. parallel visuals. terrifying dramas split screen. for every scene he saw there were multi-track sound tracks. like 4 dj's at the same party. all confident the disk they were spinning was the only one. The all conclusive vertebrae. mais ayler spun back to back. several disks spinning within the constricts of one flickering 33 rpm.

any ayler lp is worth it. he created his own space. you enter into this space - it's a separate universe. you don't get one phone call. you're immediately cut off. you feel a slow cellular ache shorting through your navel.

you're out to sea. out to lunch. out on a limb w/albert ayler. a tree felled in a forest so dense there's no room to fall no place to go so you stay cut off and standing... and rotting.

pleasure. pain. anything at all stained w/ coffee cigarette and tender rust. re-runs at 3am. dim jaz, and duck tails etched in silver nitrate. face it. any albert ayler record is great when you want to circulate w/ yourself. his sweet chaos. pushes and rushes. cool air permeating ravaged nostrils.

sound? take the manic snorts of captain liberty. dissonant chalk. the next moment as melodic as sharp yet slick metal teeth. take mermaid turn the tides 1985. selected breath/silences. RE/A selected feedback. take an argument you have w/ an empty street while the memory of high traffic is leaking back.

go to the jazz section. take the one where you get off on the jacket. esp 1020 spirits rejoice. arista witches and devils. any impulse. everyone has its own time and place. like a mission impossible tape that eventually self destructs. yet remains in the memory.

mysterious death? fitting. he was mysterious.
mysterious as a lilly and just as perfect.

patti smith/REFM

Lee Perry
Max Romeo
& The Upsetters



WAR INA BABYLON Reggae '77

by Lenny Kaye

This Is Reggae Music Vol. 3
Various Artists
(Island 9391)

Call me Rasta-billy. For while Babylon has yet to tremble before the righteous smite of reggae's rod of correction, it is abundantly clear that the music has found a sympathetic fount of support among American audiences. So much so that besides the expected superstars (Bob Marley, Toots, and leave us not forget the stature and influence of these men), we're now able to play host to a steady mainstream of Jamaican talent, displaying growth and potential only hinted at by a delirious few in the first reggae wave geared around *The Harder They Come* four years ago.

As that film's golden-hits soundtrack

proved as important a means of spreading the reggae gospel as the pre-*Taxi Driver* figure of Jimmy Cliff's Ivan, so *This Is Reggae Music Vol. 3* provides an excellent overview of the music in its current incarnation; Dark, prescient, swimming in a sea of phosphor electronics. The beat is heavier, slabbed and chanted in thick overlays, and the Rastafication of lyrics is now complete. One would be hard-pressed to find the staples of boy/girl romance in such a welter of socio-political imagery. This is the language of *jihad*, religious war between the forces of good (Jah, natty I and I, Sallah-sea) and evil (the Devil, material oppressors, crazy baldheads). The tone is militant, seered with truth, uncompromising, and the patios commentary centers on specific incidents (police riots in Ladbroke Grove, civil war in

Angola, the towering spectre of the Gun Court) as well as Biblical visions of riot and redemption.

The immediacy generated differs *This Is Reggae Music Vol. 3* from its numerical predecessors. Though the apocalyptic world-view presented is less accessible to pop listeners than exhortations to "boogie down", the intensity and depth of feeling cannot help but sinuously overwhelm, standing as silent rebuke to the whimsical concerns of the average hitmaker. The prophetic voicings that underscore each selection give *TIRM 3* a sense of completeness as an album, rather than a sampler collection of singles. Island might hope that you follow some of the included artists into their respective showcases, but they have not skimped by offering filler material. Every track is great unto its own, and for

most of the chosen performers, that is very great indeed.

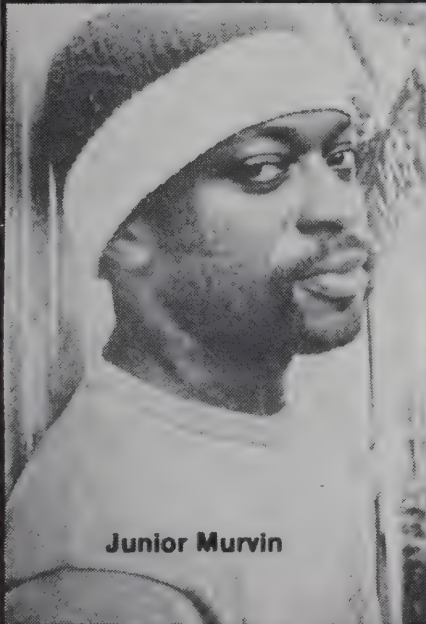
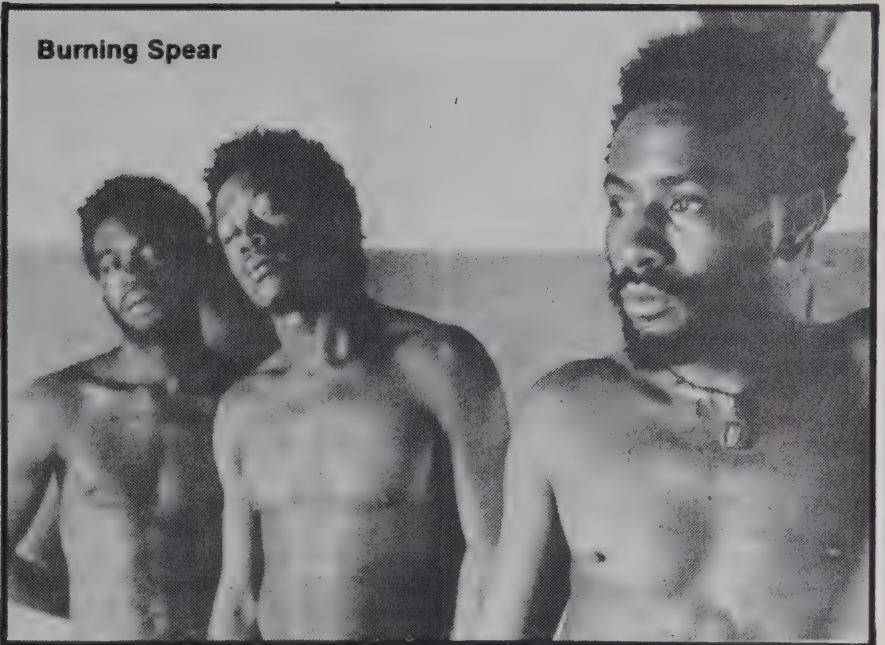
The Lion's share (ites!) of the glory here belongs to producer Lee Perry, a/k/a Scratch the Upsetter, who operates out of his own Black Ark studios (Kingston) with a sly grin and a madman's freewheeling air. In Jamaica, reggae is primarily a producer's music, and to watch Scratch work is said to view a man whose extension is the recording board itself, twisting echo into the mix, whirling to a backbeat only to catch himself in mid-air to nudge up a slap on the snare. He cut his teeth with producer Coxson Dodd's sound - system empire, and went out on his own in 1968 to work with the Wailers — even then riding the crest of Jamaican groups — and his own instrumental Upsetters, the latter characterized by violent, revenge-ridden tributes to the Italian Western speed and *forte* of Clint Eastwood's gun.

The Upsetters are featured on a recent Island release, *Super Ape* (bearing the no-holds-barred stamp of "DUB IT UP Blacker Than DREAD"), but Perry's genius is reserved for his lone solo track on *This Is Reggae Music*. "Roast Fish And Cornbread" should be a revelation to those who view reggae as a *chaka-chaka* beat and little else. Creating an atmospheric, nigh-empty backing track, with only a ghostly organ and bell-like percussion to set off the rhythm section, Scratch praises the "vital ital" in a suspension of weightless space. The effect is hypnotic, alluring, the slow simmer of a cooking fire deep in Lee Perry's *outré* mind.

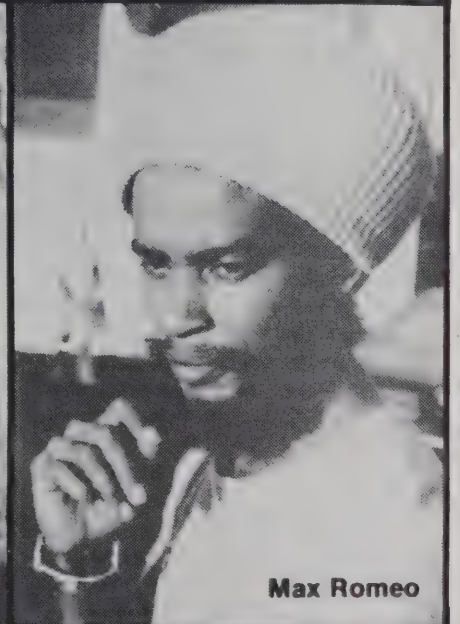
Perry has also fashioned a perfect setting for the long-nascent wizardry of Max Romeo. Declaring "War Ina Babylon", Romeo has moved full-circle from the rude boy image so beloved by England's skinheads in the late sixties via such erectile classics as "Wet Dream", "Wine Her Goosie", and "Pussy Watch Man". Now pledged to front-line duty in the service of ire might, he has called forth a smoothly melodic album whose vocal stylizations recall American soul singers O.C. Smith and Joe Tex. The title cut plays Romeo's moody alchemy against a Juliet's wall of chorus, and highpoints *This Is Reggae Music*. Junior Murvin ("Police And Thieves") is a newer discovery of Perry's who rose to instant chart stardom with his rendition of the paradoxical alliances underscoring daily Trenchtown sufferation; though he sports less of Romeo's outgoing personality, his sweet, Curtis Mayfield falsetto and penetrating social awareness augers for a long future.

The talk-over, or DJ dub, is a staple of Jamaican music, growing out of the transportable sound systems that were the island's major form of musical dissemination for many years. It has never taken well on American soil, perhaps because the concept of a discotheque disc jockey assuming precedence over his records is virtually unknown here, but "skanking" has created many of reggae's most

Burning Spear



Junior Murvin

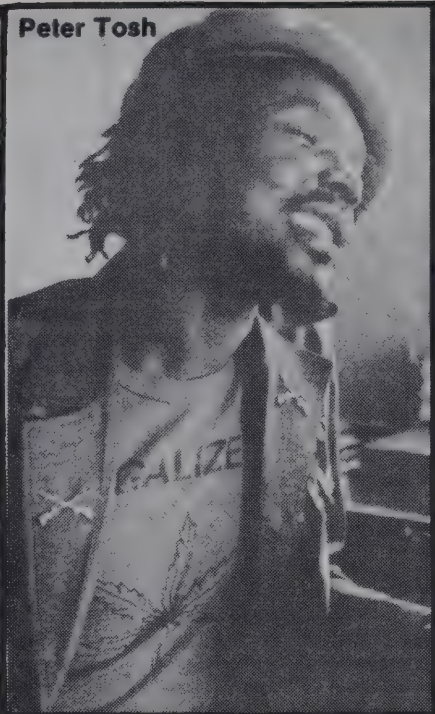


Max Romeo

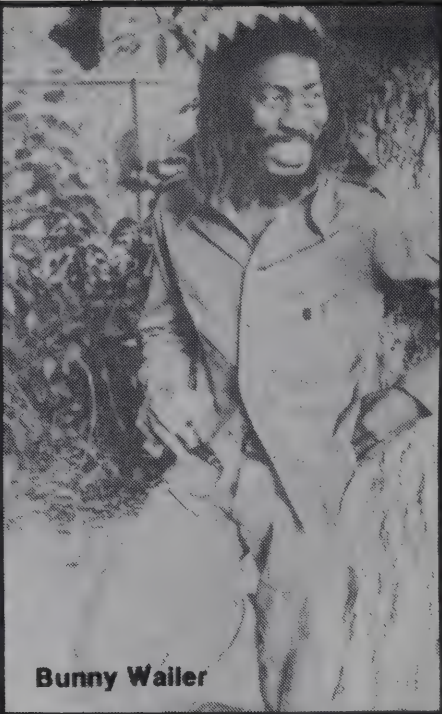


Aswad

Peter Tosh



Bunny Wailer



Winston Rodney, Rupert Willington, Delroy Hines — rose to prominence in December, 1974 with “Marcus Garvey”, a rural field - moan created in conjunction with producer Lawrence “Jack Ruby” Lindo which seemed to draw on racial memories encompassing centuries, venerating the man and his ideal of a Black Star Line in tribal unity. As a duo, Spear had recorded as early as 1969 for Sir Coxson Dodd (their “Door Peep Shall Not Enter” made a surprise reappearance on this year’s *Man In The Hills* album), while “Man In The Hills” itself, included on TIRM 3, shows the group’s full maturation as a trio. This is “Roots” music at its highest, a crystal of future past, the real Maccabee Version of venerable legend.

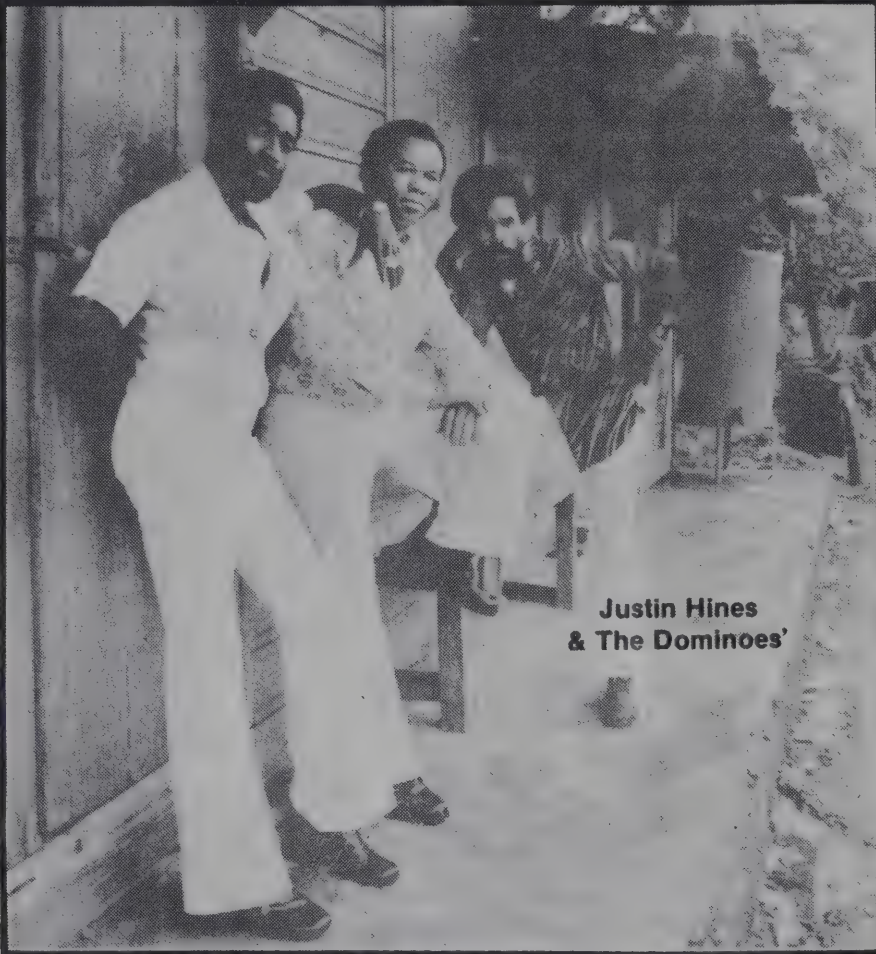
So too with Peter Tosh and Neville “Bunny” Livingstone, who have lovingly shown us through their recent solo debuts that the Wailers did not begin nor end with Bob Marley. Tosh’s “Legalize It” became a Jamaican national anthem even after being banned by local radio, and his rendition of “No Sympathy” on TIRM demonstrates a poppish sensibility probably honed during the Wailers’ earliest West Indian show business career (see *The Wailing Wailers* and a glorious embrace of “Ten Commandments of Love”). Bunny Wailer now appears to have represented the more mystic wing of the Wailers, and his portrait of a “Rastaman” owes much to the ju-ju apparitions of back-country religion. Justin Hines and the Dominoes can claim a lineage nearly as lengthy as the Wailers, even if “Natty Take Over” and the accompanying *Jezebel* album represent their first return to recording in four years. The singing is assured, clean and serene with a positive edge, as if they already spoke from the other side of their repatriated faith.

The teenaged Aswad turns the album’s attention ahead to the next generation. Raised in the shadow of London’s Notting Hill section with the omnipresent sound of reggae as persuasive backdrop, they are yet growing too fast to have formed a definable group personality. Still, “Three Babylon” on TIRM 3 made the English charts, a tail-wagging triumph of gunshots and police sirens, and it’s not on their superb debut album, *Aswad*, which means that when their influences finally give way to their influences, Aswad should be in the forefront of Reggae - to - come.

For the time is now, and the dream is arise. In the spirit of Dadawah, we send this out to brother Joe Higgs, Pluto Shervington, Pablo Moses, the Mighty Diamonds, Prince Far I, King Tubby, Junior Byles, Tommy McCook, Rupie Edwards, Cornel Campbell, the Black Eagles, Vivien Jackson (Yabby U) and the Prophets, the Abyssinians, Dr. Alimontado, Jacob Miller, Ras Michael and the Songs of Negus, the Twinkle Brothers, the eternal shade of Count Ossie and his Mystic Revelation. Aye, let the battle begin. □

RADIO ETHIOPIA

Justin Hines & The Dominoes



memorable characters: Big Youth, U Roy, I Roy (no relation), Jah Woosh, Tapper Zukie, and a royalty - spangled cast of many others. Island as a company has never held a strong suit in these colorful toasters, but *This Is Reggae Music Vol. 3* does offer two above-average examples of their inherent oral poetry. Jah Lion’s “Columbia Colly” is a tribute to the weed - which - sees - all, suitably

primeval, hazed by the lush jungle undergrowth of Perry’s mixing board, while Prince Jazzbo takes the instrumental background from Max Romeo’s “Chase The Devil” to create his own prolific blend of riddim sorcery in “Croaking Lizard”.

The remaining half of the album spotlights Island’s exemplary line of top-flight talent. Burning Spear — leader

ZEP TOUR POSTPONED!



Pennie Smith

The last time they were supposed to come here, Plant's auto accident kept him out of action, and Zep fans have been waiting ever since.

What you'll see is hard hitting ... exploratory rock and roll...

Can you imagine how Robert felt when they told him that his tonsillitis would force the postponement of Zeppelin's first U.S. tour in two years?? The last time they were supposed to come here, Plant's auto accident kept him out of action, and Zep fans have been waiting ever since.

It was learned that Zep was "bitterly disappointed" by the postponement, but fortunately, it wouldn't be too long before we'd get to see them on these shores.

Due to hall availability problems, it took about a week or so to re-schedule all the dates, but at presstime, this was the final (and hopefully not to be changed again) itinerary:

April 1st-Dallas; 3rd-Oklahoma City; 6th, 7th, 9th, 10th-Chicago, Ill.; 12th-Minneapolis; 13th-St. Paul; 15th-St. Louis; 17th-Indianapolis; 19th, 20th-Cincinnati; 23rd-Atlanta; 25th-Louisville; 27th, 28th-Cleveland; 30th-Pontiac, Michigan.

May 18th-Birmingham, Ala.; 19th-LSU, Baton Rouge; 21st-Houston, Texas; 22nd-Fort Worth; 25th, 26th, 28th-Largo, Md.; 31st-Greensboro, N.C.;

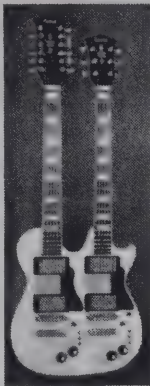
June 3rd-Tampa Stadium; 7th, 8th, 10th, 11th, 13th, 14th-Madison Square Garden, NYC; 19th-San Diego, Cal.; 21st, 22nd, 23rd, 25th, 26th, 27th-Los Angeles, Cal.



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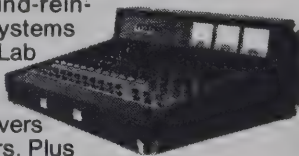
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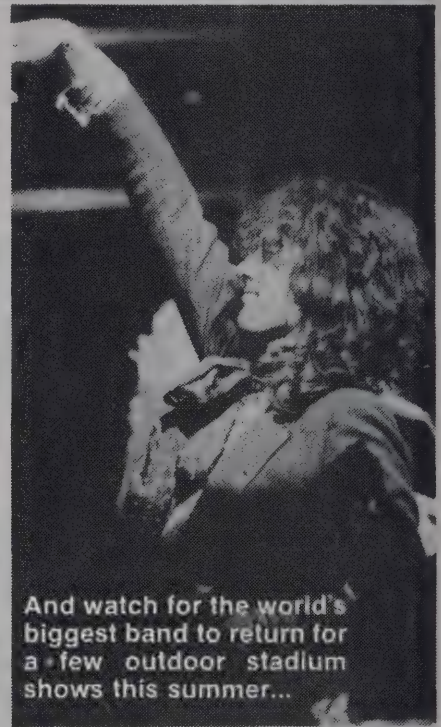
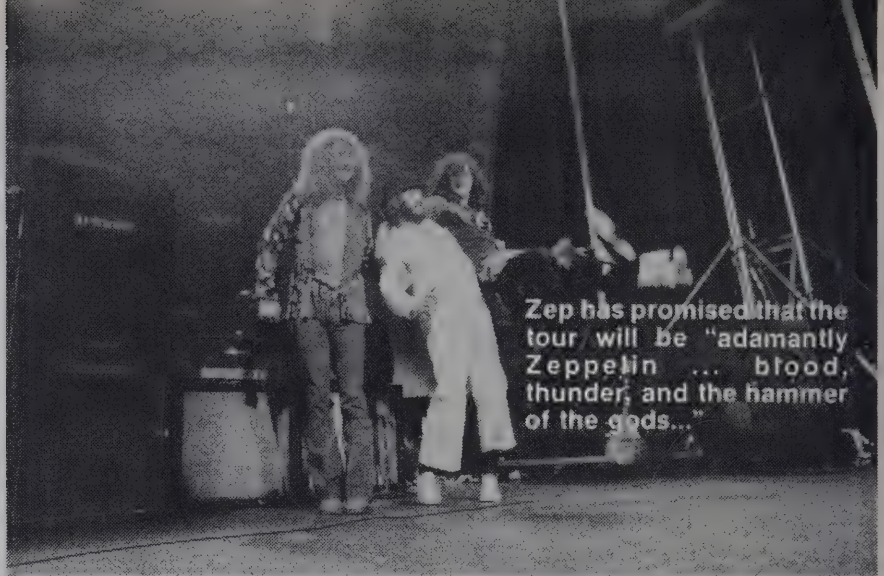


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By the time you're reading this, Led Zeppelin should be here. And if you've been lucky enough to get a ticket, what you'll probably see is total Zep; hard-hitting, exploratory rock and roll. Zep has promised that this tour will be "adamantly Zeppelin ... blood, thunder, and the hammer of the gods..."

Of course they sold out every show in record time. For example, tickets for the three LA Forum shows went in two hours, and a fourth show was immediately added. There may even be more, and expect this to happen in other major cities as well.

This tour-gigantic as it seems, may not be all that we'll see of Zep this year. Watch for the world's biggest band to return for a few, outdoor stadium shows this summer. While last year's stadium concerts proved a bomb for many groups, Led Zeppelin surely will have no problem filling these massive places.

As usual, Zeppelin will travel with a minimal entourage; this band doesn't take any unnecessary baggage on the road. Wives and children are not normally seen on a US Zep tour: Robert Plant explained to us once, "No other band works the way we do when we get on the road. We do so many shows, and have to fly in and out of cities each night ... it's rugged, hard work. It's not the atmosphere that we're used to being in with our families."

They'll have their own jet plane again, but it probably won't be the famed Starship. And in most cases, Zeppelin will hole up in one city for a week's stay, flying in and out each night to wherever they'll be onstage.

No album is planned for release to coincide with this tour, but as always, any Zeppelin appearance generates tremendous sales of their past albums, and watch the charts to see a reemergence of all of their great ones.

Zeppelin is back in the U.S.A., and rock and roll is always more exciting for them. □



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Richard Robinson

PETER GABRIEL

Waiting For The Big One

by Richard Robinson

Peter and I sit in the comfortable living room of the New York townhouse he's rented while he rehearses for his first American tour as a solo artist. Overcast daylight floods the room from huge glass windows that overlook the garden. Peter's just finished his morning cup of tea, then has two hours of talk and photos with me before he goes to a daily 10-hour practice.

Let's start, I say, with a rapid summation of "progressive" music, which is

what it's called here in America.

"Sounds as if you're talking from there," says Peter, pointing at the tape recorder between us.

Genesis, Gentle Giant, Jethro Tull, do you call all that kind of stuff progressive music?

"There are enough other people sticking labels on music without me having to..."

How do you define that kind of music? There's a certain kind of fan that's into

that kind of stuff here, that goes to that, which I don't understand particularly.

"Well, to me, I would sort of categorize it, as far as what they do as music, some strength lies in the chord changes, the arrangement, and there are other parts that use the sounds thrown together to build up the picture, and then you have your basic, fundamental songs structure."

Which is often irrelevant.

"Well, I think sometimes, yeah. I mean when I was in Genesis we used to try to



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"There are enough other people sticking labels on music without me having to..."

spend a lot of time on the melodies.”

Did you spend more time trying to figure out little changes in drum rhythm or did you try to keep the melody afloat?

“You try to keep the melody afloat when it’s there. But they’ll be passages which’ll sort of take off and some will be, perhaps from a writer’s standpoint, preconceived and trying to develop themes.”

I guess all of them consider themselves thematacists.

“I think it varies. From a musical standpoint, I think for instance Jethro Tull does quite a lot less in terms of chord progressions and actual mechanics of the music than say Yes or Genesis, ELP.”

Do you feel detached from that at this point?

“Yeah, at this point.”

From that total kind of music...

“Still one of the biggest influences on Genesis were the Beatles and black, soul music, and rock stuff. I can see all the influences there, but to your ears and many others it all seems this sort of amorphous mess that doesn’t relate directly.”

My main complaint about “progressive” music, I tell Peter, is that it doesn’t exactly jump at you, you have to play it over and over and over again until you get the sense of structure and then you can go to a concert and enjoy it as a “piece.”

“I think there is a place for music which is indirect, as well. Which takes a little time to get to know and is a bit more

Richard Robinson

“Spontaneity is the key word for me. And the fact that I can stop it at any point and follow up an interest...”



“I’m an introvert with an exhibitionist streak...”

complex. My own personal taste now is away from that. And for stuff that will stand up completely naked as one guitar or one piano and voice.”

When Peter dropped out of Genesis, it was two years before his next album or performance. Of this time, Peter says that it included a year of not doing music.

Is an album, a tour, a band, and everything that’s happening now a satisfactory result of those two years?

“It seems so. I wasn’t really working towards it. I fell back into it. I wanted to try some stuff again. Why not?”

Do you think it’s a repetition?

“It is in some ways, but I’m enjoying it a lot more, it’s a lot more lighthearted. More flexible and spontaneous.”

What’s happening with rehearsals?

“Well, after one day, I’m just trying to tickle memory cells. It’s been pretty good actually.”

How much of the album will be in the live show? I’m asking about *Peter Gabriel* (Atco Records SD 36-147).

“All of the album. Plus a couple of new songs.”

Any old stuff?

“Maybe, there’s a couple of numbers that perhaps I’m going to rehearse, but I may not use that. And then some other people’s stuff.”

What’s the visual on stage?

"I don't know. I may be sitting down at a piano for part of it. And then standing up, singing, moving around a bit maybe."

And the band just set across the stage?

"Yeah, it'll be a very straight, black set. No props."

We talk about the album, how when I first heard it I got a sense of overview and then on a second listen the particulars became apparent. In the course of our conversation, I use the word "progressive fan."

"I don't think there is any such animal as the progressive fan," says Peter. "Certainly there are devotees of certain types of music, but if you actually talk to that person you'd find there were pockets of other things, either mainstream pop. And say the Beatles or the Stones at some point, there are certain universal points of reference."

I tell Peter that a progressive fan once came up to me with a Rolling Stones' button and told me it had Mick, Keith, Bill, Charlie, and "the one that's dead" on it. I say that I think it's the complexity of the progressive bands that they like.

"I don't think it's just the complexity they're attracted to. I think often it's pictures of sounds, they can immerse themselves and it provides more of another sort of world in the head. It's like taking a bath as opposed to a shower."

Your new album is wildly melodic, especially in terms of some of the stuff you've done before, I tell him.

"Well, I've always liked catchy tunes, you know. I like pop music."

That's another way of presenting a picture. You get an emotional picture.

"That's what it's all about for me, the emotion. It was like McCartney and Lennon. McCartney really didn't come up with words that stood up ever if you looked at them. But with his melody and interpretation it was incredible magic. Lennon had all the power in terms of images and emotions. And not quite such magic with the melodies. So when they were together you had this incredible fusion."

If the album is a great success, how will you react to it this time as opposed to what you did last time?

"Spontaneity is the key word for me. And the fact that I can stop it at any point and follow up an interest. Because say of twenty things that I follow up, one will actually come back to work with. People, artists, and things that I'll be sort of fascinated by. So I think that input is very important for my output, so providing I can keep that fresh, and sort of surprise myself out of sort of the predetermined role of rock star routine, then I think I can keep myself alive."

Alive and amused.

"Alive as opposed to getting numb. I wanted to get out of Genesis because there was this sort of impending numbness."

Were you thinking this out during your two years off. Like did you think, "What would happen if I had to do 365 shows next year?"

"Well, I wouldn't!" Peter laughs. "And



Richard Robinson

the great advantage is now that there's no one around to tell me that I will. There are people who can ask me. But no one can tell me. Whereas we had this thing, a democratic vote, in Genesis."

Though Peter is his own agent now, he still has a band to work with. Among the musicians who recorded the album and/or toured with Peter are guitarists Steve Hunter, Guitarist Robert Fripp, and synthesizerist Larry Fast.

"Well it certainly feels more than a pick-up band," says Peter. "Because they really feel that they've contributed to the record, rather than just being given prearranged scores. Which they did, very definitely. It just feels like having a lot of fun."

We talk about Bob Ezrin. I say that this is Bob Ezrin's first real "production" album, that rather than add the Bob Ezrin touch (vis - a - vis Alice Cooper and Kiss), Ezrin has produced an album that is fully Peter as he is. I think Ezrin should be proud of the album.

"I think a good producer will realize what the artist would like to realize," says Peter in agreement. "There are one or two tracks that some people say he's done his thing on. I feel that it's still very myself. There are good lumps of Gabriel in there."

What's it going to sound like live as opposed to the record, I wonder.

"Some of them I'm changing slightly. The arrangements."

How is Larry Fast's synthesizer going to work live?

"In fact, very simply, because he hardly did any overdubbing. Although he really wanted to. We worked on this really sort of live recording, all except one, I did the vocals afterwards. One vocal was done live, I mean. I wish I'd done more in fact, but I was still rearranging lyrics. What is

down on the record is pretty much what was played."

Does Peter see the synthesizer as something more than just another instrument?

"Well it could be more, but at the moment it's just another instrument. A coloring agent. And I think it works very well."

Our attention changes direction to the lyrics on the album. I tell Peter that though he may be writing pop songs it's quite clear that he's still saying things. The interview you did in Melody Maker, the writer saw a theme of the destruction of the world in the songs of the album. Are there major themes in the album?

"I haven't done it at all actually. Alan Jones saw some bits and pieces in there, and other people have pointed out that there are two or three separate entities. I think it's a sort of dry, is the word I think. Drier than the stuff I did with Genesis. And more personal. There were melodies in the Genesis stuff, but they were sometimes put in arrangements so that people, I mean I think that was a fault on certain things, particularly on the earlier albums, that we would decorate things so much that people would lose sight of the original. But when they were sung and played on one instrument, as when they were written, they still did stand up on their own. Certain songs, I mean some of the things were band arrangements which were developed during rehearsal."

Does Peter relate back to himself with a shaved head. Or was it another person.

"Oh, well..."

Was that an extremism that was part of his personality at the time?

"I think it still is. I'm an introvert with an exhibitionist streak."

With that I'll close this portion of my talk with Peter. More soon. □



"We knew the album was good and we knew that if we could get it on the radio we stood a chance of it being a success. But we never dreamed anything like this would happen..."

BOSTON'S SUCCESS STORY

"It's Completely Crazy," says Tom Scholz

by Chris Charlesworth

When Tom Scholz smiles, his eyes roll upwards and an unmistakable sigh of relief passes over his sallow features. In a few short months Scholz had graduated from being an unknown research assistant for the Polaroid camera company to becoming a fully-fledged rock star with a double platinum album. The accompanying change of lifestyle is enough to send the most stable personality to the psychiatrist's couch.

"I mean ... well, we knew the album was good and we knew that if it could get on the radio, it stood a chance of being a success but we never dreamed anything like this would happen. It's been crazy ... completely crazy."

Crazy or not, the success story of Scholz and his group, Boston, proves that anyone with the patience, technical know-how, determination and a shrewd sense of what is commercial, can be a rock star.

At the time of writing, Boston's first and only album has sold around three million copies worldwide, a figure that would not disappoint any major superstar with half a dozen years' experience. It is probably *the* most successful debut album of the current decade — and its astonishing sales figures have been accompanied by a whirlwind escalation of popularity for the group as a live attraction.

Last month, Boston made its New York area debut at the Nassau Coliseum on Long Island — topping the bill — and when they reach Manhattan in the near future, it seems certain that they'll be headlining at Madison Square Garden, an unheard-of feat for any group. It's true to say, in fact, that no other band in the history of rock has enjoyed such auspicious beginnings.

All of which has made Tom Scholz a very happy man. The tall, lanky Scholz is

the musical brains behind Boston, the main writer, the lead guitarist and prime motivator. Without Scholz, there would have been no "More Than A Feeling," the song that paved the way for the success of their album and which, incidentally, was being played in its infant form by Scholz in Boston bars over five years ago.

The Boston story is unique in many ways, not only for its staggering success, but because the road chosen by Scholz differs radically from that chosen by just about every other successful rock band. Instead of paying his dues on the tour circuit, Scholz locked himself away for five years to produce an album that he felt was commercially viable. Not until the album was released and shooting up the charts did Boston become a real band — and by that time they were famous anyway.

As long ago as 1968, Scholz, along with vocalist Brad Delp, was making demo records in local Boston studios and op-

timistically mailing them to record company A&R men. It was an expensive occupation for a student with limited means, and it was this consideration that led Scholz to build his own studio at home where he painstakingly put together the tapes that ultimately became the group's first album. The whole process, in fact, took around five years.

"I realized I could get a better product just working on a little four track system in my basement," Scholz told me after their Nassau Coliseum concert last month. "Then about three years ago, my wife Cindy and I made the decision to buy a used 12-track to record on. It was either that or a house. When I got it I just retired from playing in any bar bands and concentrated solely on putting my tapes together."

Until three years ago Scholz had

moonlighted as a musician, playing with a variety of bands at night while holding down his well - paying job with Polaroid during the day. All the others in Boston had played with Scholz in one band or another at one time, and they all knew they would be called upon when the tapes were completed.

"I'd do the tapes and when I'd finished them, I'd play the results to the rest of the band to see how they felt. They all grew up with the music even if they didn't actually make the tapes with me ... in fact all of the songs were played by us at some time or another years ago," continued Scholz.

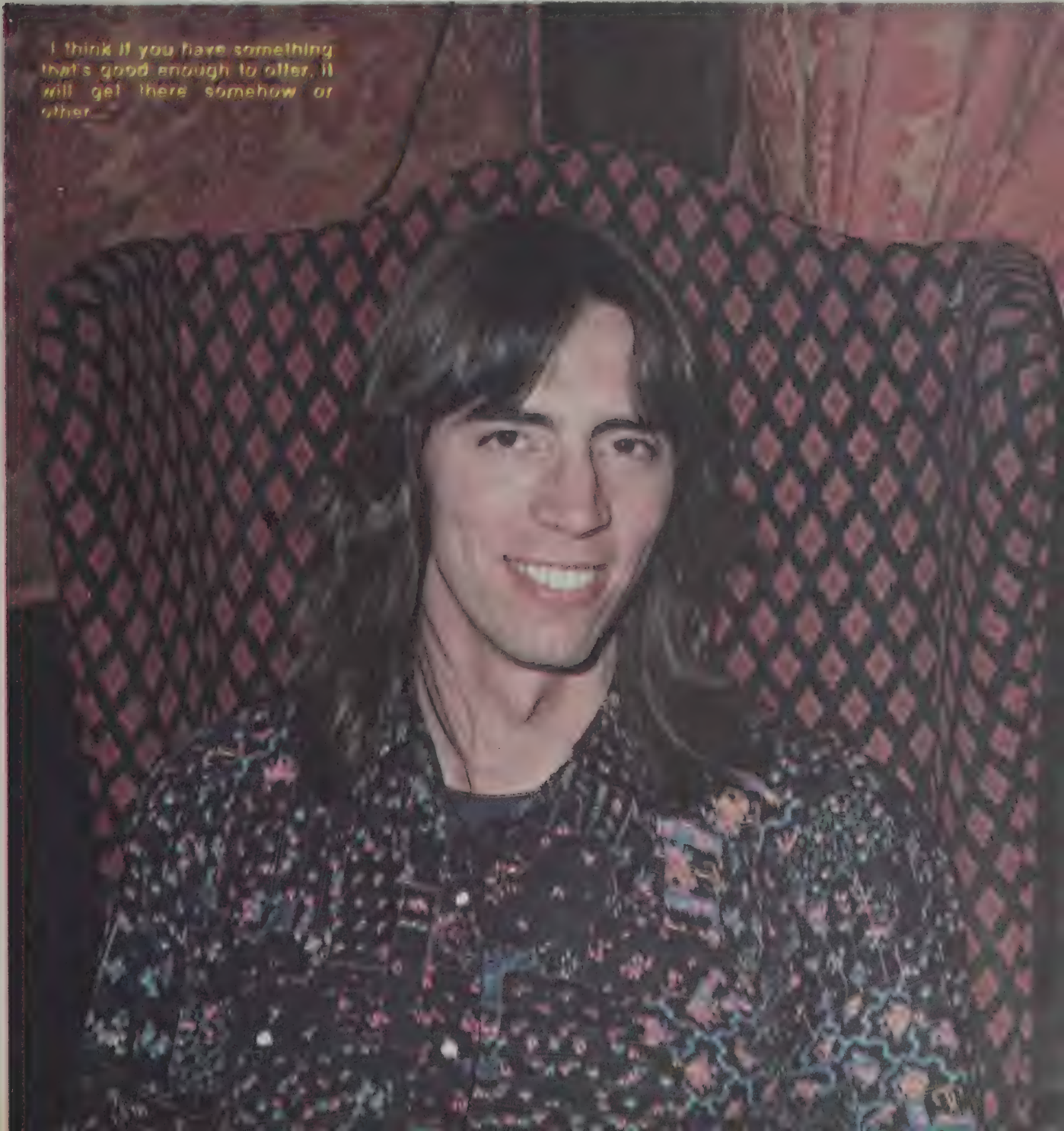
The tapes were finished a year and a half ago by which time Scholz had formed his band. "I sent the tapes off to all the record companies and I got a lot of rejection slips. Epic turned us down (they

eventually signed with Epic), along with just about everybody else. We got a mimeographed slip from one company or another every week."

Scholz's next step was to find himself a manager, preferably one with contacts in radio promotion since he was convinced his music could be successful if only it was heard by the public at large. Paul Ahearn and Charlie McKenzie, who ran an independent record promotion company in Boston, fit the bill.

"I knew that I could make a good record," said Scholz. "And I figured the most important thing was to get it on the radio. If people like something they hear on the radio, they go out and buy it — at least that's what I do most of the time. These two guys got in touch with me and I figured they were just right. They weren't managers in the sense that they'd

I think if you have something that's good enough to offer, it will get there somehow or other.



"It was destined to happen
either very fast or die very
fast."



managed a band before, but they could get my record on the air and that, to me, was more important."

Ahearn and McKenzie not only had

contacts in radio but also at various record companies. It wasn't long before they'd persuaded Epic into signing the band. "They knew the vice-president but

I only knew the receptionist so that helped too. But I think that if you have something that's good enough to offer, it

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"I don't think people can accuse us of not paying our dues."







ON THE WINGS OF A PURE WHITE ANGEL

*A Report From The Coast
By Richard Robinson*

"You know, the mystical sense of Angel," said Gregg Guiffria as our waitress set a bowl of chicken chow mein between us. I ordered another bottle of German beer. Gregg continued with his story. Angel, of which Gregg is the keyboard player, has a magical concert: they literally materialize at the beginning of the concert and disappear at the finish. (Only to reappear, for the encore). They accomplish this, Gregg is telling me, using illusion equipment constructed by John Gaughan of Los Angeles.

"I know who John Gaughan is," I said, to everyone's amazement. "He built the illusions for Doug Henning's World of Magic TV show. And, he's been on the cover of Genii, The Conjuror's Magazine."

A smile crept onto Gregg's face. He sat up a little straighter and took another look at me. "Yeah?" he said, as if it's not every rock journalist who knows of John Gaughan.

"What do you do at the beginning of the act? All come out of onebox, or are you using the Harbin materialization principle?"

Gregg was blank about this. He reached across the table and tapped Mickey Jones on my right who's deep in conversation with Frank Dimino farther on down the table.

"He knows about our magic tricks," said Gregg.

Mickey turned to look at me. "We can't

tell how they're done."

"I know that." I said. "Sworn to secrecy, right?"

Mickey grins at me. I turn back to my beer. Gregg really is smiling now.

"He knows about them," he said to Mickey, still looking at me.

"You don't have to tell me how it's done, I just want to know the effect." So Gregg explains that the Angel show opens with the materialization of each member of Angel, each stepping forward from a space too small to contain them after that space has been shown empty. At the finish, the band collects in a giant container which falls open to find them gone. I haven't really done justice to the effects in print, but purposely, since I don't want to spoil the sense of wonder you'll get from the actual illusions if you see them in-person.

"That's probably pretty exciting for you if you're into that," said Gregg.

"It is exciting for us," said Mickey. "But we don't do too much of it because our music comes first. It can overshadow the music if you don't use it carefully."

"So you only have an illusion at the beginning and at the end," I asked.

"Yeah," said Gregg, "and then in the middle our logo comes up and down twice and speaks. So over all we don't use that many effects."

"It's better than when Neil was setting off flash paper all over the place," someone said, or did I just imagine that?

Angel, by the way, is on the same label as Kiss and Parliament / Funkadelic and while they appreciate what both those acts do, they feel that their approach is quite different. They didn't actually come out and say this, but I can tell that their emphasis is on music, with the show portion being just a platform on which to perform the music. Still they have created a group persona: Angel, dressed in and projecting: *white*.

"The music is the sincere side," said Gregg. "And then our fun side and the craziness and stuff, which is really strong in this group ... like some groups are all insane and some groups are all music ... it's like we have two sides to the whole thing."

"I think the show is real important at this point," I said.

Mickey nods in agreement. "To me it's like having the music and having the show to go along with it, where you can see both sides of it."

The conversation stops as more plates of Chinese food arrive on the table.

I must explain all this happened when I had dinner with Angel. We all sat at one long table in the backroom of Roy's on Sunset Strip. I started the evening across the street at Casablanca Records where I saw a video tape of Angel's show. Now the band and I were working on Roy's food and generally having a good time.

"Tell me about the difference between Angel and the Cherry People." I asked



Photos by Barry Levine/Mirage

Mickey about the late 60s early 70s band he'd been in, the Cherry People, who used theatrical stage techniques and exaggerated stage make-up.

"That was a whole different thing, we weren't even playing, that was just like the Monkees," said Mickey. "It was all contrived. I think it's real healthy that groups now are getting into the theatrical end of it. That's really the thing about Angel, we're really good musicians and we try to entertain the people as well too. Nobody can pick on us really, except maybe our looks, you know. Not only that, our stage act is really original too, the illusions, nobody uses that yet at all you know. We're the first in that field."

"The only thing that bothers me," said Gregg, "is that we're on the same label as Kiss, and that we get labeled, you know, black, white. Evil/good. But anyway, any kind of publicity is good publicity, so..."

"Writers do that, just to have something to do," said Mickey, not sounding as if he quite approved of the practice, though he appreciated the concept.

Speaking of concepts, at this point in the conversation I explained Patti Smith's concept of fascist music. And, of course, this is how I understand it from my view: fascist music makes you think you're boogie-ing, but there's a giant hand holding your head so you don't boogie out of place. I explain this to rock groups, whenever the conversation turns to popular music or rock or whatever they call it. It's a little interlude from more serious discussions of frequency shifting and harmonic repetitions. Besides, I like to see how they react. The funny thing is that everybody I talk to about it agrees with me. Maybe I'm not explaining it right.

I can't believe it, but listening to the tape recording of this evening of hilarity I hear myself explaining what it feels like to be at a Patti Smith show. Through the window behind Gregg, I can see the twinkling electric panorama of Los Angeles as it too becomes a City of Night. (My only literary reference in this area, "City of Night," being a book Lou Reed gave me to read.)

They're interested in Patti because Jack Douglas produced her.

Which brings us to me putting two spareribs on my plate, and being offered a bowl of something everyone kept referring to as chicken salad. To have a bowl of something called chicken salad in the middle of a chinese restaurant seems anarchistic to my New England mind.

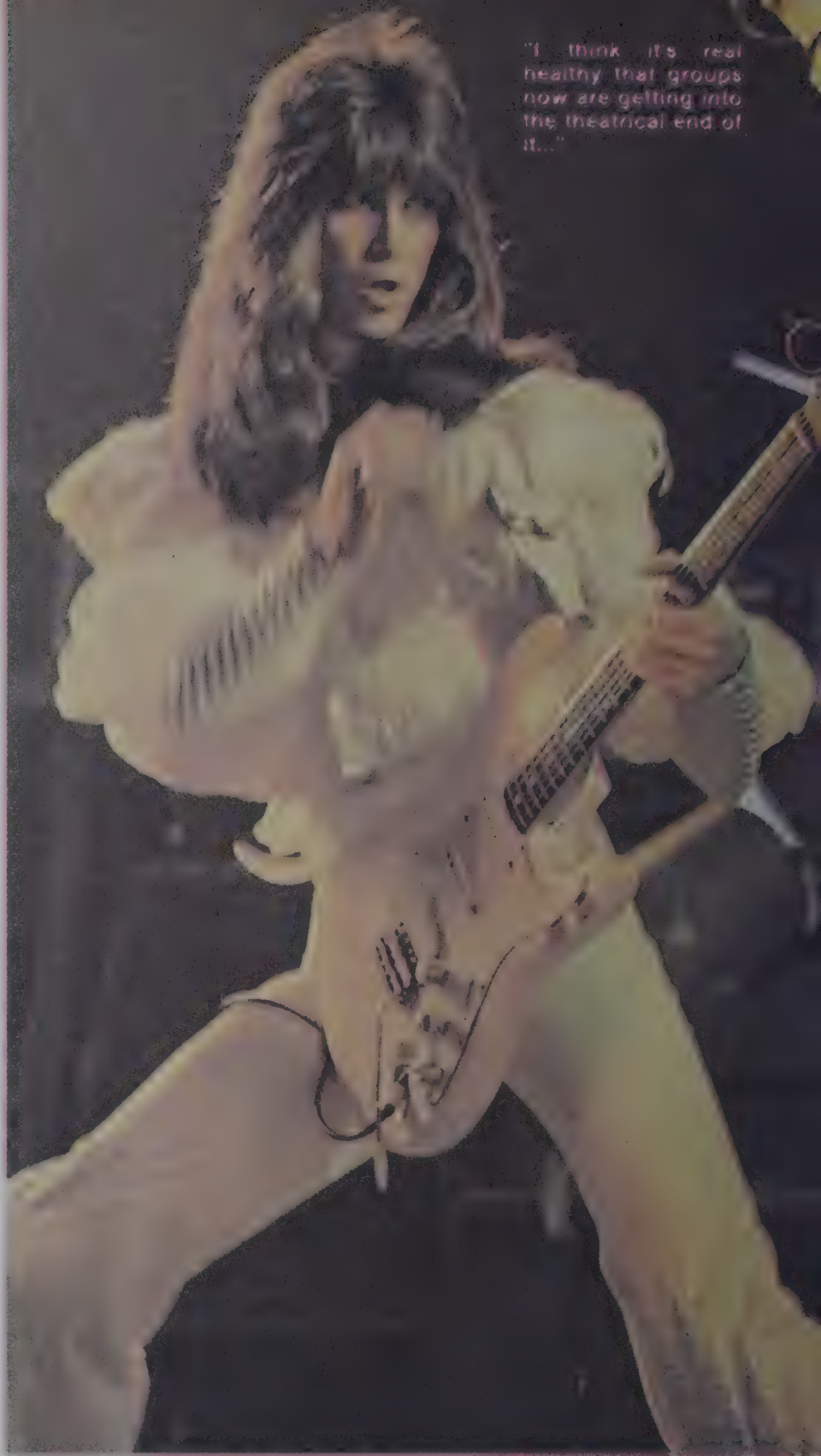
"What's the Emerald Castle?" I asked. It was listed on their new album as the recording location. And while I knew studio people are a little nuts, I didn't think anyone had gone far enough to start calling their studio the Emerald Castle.

"It's Rudolph Valentino's old home, here in Hollywood," says Gregg.

"It's a recording studio?"

"No, no. We made it one. He had it built for his wife and she didn't like it. It's an actual house, but it's been outfitted as a recording studio."

"Debbie Reynolds owns the remote



"I think it's real healthy that groups now are getting into the theatrical end of it..."

recording truck we used when we used the castle," Mickey added.

"The sound was great on the album."

"Eddie did a real good job."

"Were you worried about what the sound was going to be like when you tried it?"

"We were more excited about it. 'Cause a recording studio is just four walls, a ceiling, and a floor."

"I know but where the ceiling and walls are counts."

"Yeah, that's true, but this castle was so big that there is every kind of room you can imagine in it."

"So you could try everything?"

"There were like ten studios in it in that sense. Everybody had their own room, had their own studio."

"Very expensive but it was worth every



penny of it.”

“We parked the truck next to the place, and used monitors and video cameras on everybody.”

“Monitors and video cameras were all over the entire house so we could actually see each other the whole time.”

An hour later the waitress is still bearing trays of food and drink to the table. Frank Dimino tells me that some of

the kids in the Japanese rock magazines have sent in drawings of Angel with wings included. “The effect would be great, but nobody’s come up with the right way to do it yet,” said Frank.

Then we talk about Angel’s current tour, and how happy they are to be headlining on most of the shows. They’ve just gone through a year of the tortures of being an opening act.

“Seriously, how are you going to treat the opening acts now that you’re the headliner?” I asked.

“As long as they do not do anything that we do. If we knew that a group did something similar to what we did, we wouldn’t have them on the bill in the first place and put them through all this shit,” Mickey explained. “As long as they don’t do anything similar to what we do, we

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THE HIT PARADER
INTERVIEW

by Lisa Robinson

"It seemed like a big thing
happened ... but it never
really happened."

**BRUCE
SPRINGSTEEN**

Consider what Bruce Springsteen has had to contend with these past few years. The victim of a record company advertising campaign that labelled him "the next Dylan" and "the future of rock and roll." Bruce then endured a press deluge that included covers of both *Time* and *Newsweek* (in the same week) and subsequent backlash.

Most recently, the burden is an unpleasant lawsuit with his former manager that has caused financial problems and prevented Bruce from recording his fourth album.

Yet, when we spoke in Chicago in the midst of Bruce's (February) seven-week tour, he was in good spirits. Wearing a white T-shirt and blue jeans, (his only rock and roll star touch was a tiny diamond in his left ear), Bruce relaxed on a bed in the Lake Shore Drive Holiday Inn and talked until four a.m. with humor and feeling about what's been happening lately.

When he opens up, Bruce Springsteen seems the tough guy with a heart of gold. He is totally unpretentious, lacking arrogance, and despite the obstacles, is completely committed to his rock and roll life.

HP: How did all the press you received affect you?

Bruce: I never took it all that seriously. That stuff is here today, gone tomorrow ... It seemed like a big thing happened, but it never really happened. There are a lot of places in the country where I'm not that well-known, but people think I'm bigger because of all the attention. I sort of didn't want all that to begin with, but certain people said, 'go, go, go, go' and I said, 'oh ... okay.' I can take anything that's thrown in my direction, I'm Mr. Take-It. Not be abused by it, just take it, channel it, put it in perspective, and then turn it into some kind of thing that's gonna work out, that'll give me strength to go the next mile.

HP: Did you ever worry that you liked the attention?

Bruce: What you dig is the respect for doing what you do, not the attention. The attention, without the respect, is nothing. It's jive. Attention ... nah, nah, I didn't like that. There didn't seem to be too much to like you know. I don't understand how to get off on that, exactly. You don't have it ... but attention, is not what is good. Plus I was always the kind of guy who liked to walk around and slip back in the shadows.

The whole thing about the rock business is that there's like a faucet. It's either off or it's on. It's either on full blast, or it's off. All that stuff that was happening to me, well, it wasn't where I wanted to be. At least not at the time. I wanted to be successful, but I knew what I was doing. I felt secure with what I was doing musically, and then I felt that there were some people who were blowing it for me.

So I went through a short thing where I sort of tested myself out. I had to think about how much I really believed in

Color photos by Michael N. Marks



"What you dig is the respect for doing what you do, not the attention. The attention, without the respect, is jive..."

myself, you know. I'm sure everybody goes through that. Mostly I kept to myself. I didn't like to talk about it too much. It was facts of life, and nothing anybody could do anything about. I rode with it, that's all. I rode with it.

HP: Jon Landau wrote a review of you which was later quoted in an ad where he said you were the "future of rock and roll." When did this happen?

Bruce: Oh, Landau seen the future around 1974. (Laughs) I think he caught the future around '74 ... '75, in Boston. But you know, if you read that review, instead of the ad which was a real mistake, you would see that the review didn't really say that. It was a very long piece, and he wrote a lot of stuff ... about what he was into as a kid, and how when he saw our show it was like seein' parts of his past, and he also saw the future. But that ad was a real case of out of context. The whole review was probably one of the nicest things ever written about me, and I'm usually real skeptical of that stuff, I don't trust it, you know. Anyway, when I saw the ad, with that quote whipped out, I went 'uh-oh ... this looks like ... *bad advertising.*' and I called the company up and said, 'Hey, get that ad outta the papers man, are you tryin' to murder me?'

HP: How do you personally deal with the politics of what you do? Like having to talk to a lot of people backstage...

Bruce: Well, I can get into talkin' to people, especially talkin' to the kids outside. Because you gotta do that, they've got something to say, and it's important to hook up there. Most people are all right, and I just read them as I go along. But I keep my distance. You gotta keep a certain distance...

HP: Do you feel you have anyone you can really trust?

Bruce: Well, there's certain people ... but in the end, it's always myself, no matter what. I don't think you can completely trust people, everyone has a breaking point, and there's a point where, when it really comes *down*, I think everyone will turn. There's just a point where other things become important. Trusting is a weird, tricky, business. I guess what I'm asking is maybe an impossible thing to ask of anybody. I mean there's trust and there's *trust*, you know?

HP: Your state show is amazing, and it always looks so spontaneous when you jump into the audiences. How thought-out is that?

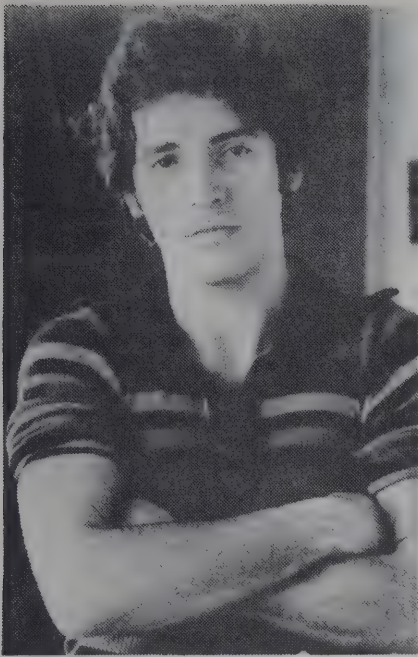
Bruce: I usually do it when Clarence (Clemons) takes his first solo. First of all, I get to see what the band looks like. Clarence always looks great when he's taking that solo. I usually like to do it during "Spirit In The Night," because it's early in the set, and I like to make that contact. Even when I get back onstage, that particular thing has been *made* — and the walls are ... *down*, you know?

HP: Did you think of it as breaking down the barrier between you and the audience, or did you just want to get down there...?

Bruce: I just wanted to get *down* there, and jump around and stuff. Have fun. The main thing is to enjoy yourself, you

Most people are all right, and I just read them as I go along. But I keep my distance. You gotta keep a certain distance.





"Rock and roll is my life's blood. Nothing means as much to me, or ever has..."

know, and that's what it's supposed to be when you get out there. I like to get out there and see people's faces ... look at 'em, fool around with 'em...

HP: It seems like a very disciplined show...

Bruce: What I try to do is make it accessible. It's a sort of responsibility to a degree. I think you should make yourself accessible to people. It is a structured show, the band plays, and they all play pretty good, you know? But we try not to let that get in the way. You can't let the technical side of it get in the way, you're looking for a complete marriage of structure and spirit. It's like a picture with a frame ... but a picture inside it.

For me, everything is through music. I don't do anything else. I just want to be the best I can be, and I don't even know what I think that is. But I keep looking for it every night. I sit in my room and I think, 'Okay, where am I going to go tonight, how will I present this, how can I go that extra inch?' If I do anything onstage, I think it's reaffirmation. When I go out there, I want people to know that *they are live*.

HP: Do you think that you're not recognized for your guitar playing as much as you should be? You're really very good...

Bruce: I don't care one way or the other. It's the kind of thing where I play pretty good, you know? And if I'm not recognized, the reason why is probably because I don't play very much, so it's my own fault. I only play a little bit, once in awhile, because everybody else played it to death. There's a million guitar players out there all whacking away ... one big drone. So I decided I wasn't going to pay unless I had to.

The people back home used to bitch all the time, because that was my bit. I was a big guitar player around town, for years that was what I did. I didn't sing, didn't

write songs, I played guitar. This was when I was 16 ... 17 ... And even when I did sing, or write songs, guitar playin' was my main thing. Then I got a record deal and made a first album with no guitar playin' on it. So everybody got real pissed off...

HP: When you were struggling in those early days with a variety of bands, did you ever have doubts that this wasn't what you should be doing?

Bruce: No, No, of course not. First of all, I was having the time of my life. I was loving every minute of it, no matter what happened. I was not working, I was twenty years old, I was running around loose, and doing what I wanted to do. And I thought I was good. I didn't know if I was going to make it, I thought maybe I would not ... because you can never read these things out.

But my main thing, my *main* thing, was that it shouldn't feel like work. When I was a kid, playin' guitar, what I was tryin' to figure out was how to *avoid* work. So I worked it out, and when it started to ever get a little too much like work, my immediate impulse was to back away and go have *fun*, you know? But I guess it's gotta be like that sometimes...

See, I was nine years old when I saw Elvis on 'Ed Sullivan', and I had to get a guitar the *next day*. I stood in front of my mirror with that guitar on ... and I knew that *that's* what had been missing. But then, it was like I crawled back into the grave until I was thirteen. Someone once did an article interviewing my classmates and they all said I seemed a million miles away. I had very few friends, I mostly kept to myself.

So, then when I was thirteen, I picked up a guitar again. And that was *it*. It was like Element X, definitely what had been missing. 'Cause up to then, I just wasn't happening, you know?

(continued on page 60)



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DO WHAT YOU WANNA DO

(As recorded by T-Connection)

THEOPHILUS COAKLEY

When ev'rybody start to pick on you
You just can't let them tell you what to do
You've only got one life so live it cool
In this world of strife you can't be a fool.

Let nobody tell you what to do
Gotta be your judge and jury too
Let nobody tell you what to do
Gotta be your judge and jury too.

You gotta do your thing
And let it all hang out
You've gotta really show them what it's all about
Move on up
Don't look aroun'
People will always try to put you down.

Let nobody tell you what to do
Gotta be your judge and jury too
Let nobody tell you what to do
Gotta be your judge and jury too.

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SUPER BAND

(As recorded by Kool & The Gang)

KOOL AND THE GANG

People movin' and groovin' to the music of the super band
Each horn humpin' and jumpin' to the music of the super band
Super band, super band
Super rhythm makes you dance
Supercala vocalistic expiali docious yay
Super band.

Come one, come all
We're gonna have a natural ball
Super band, super band
People movin' and groovin' to the music of the super band
All around the world all movin' and groovin' to the super band
Super band, super band
So good it'll make you dance
Supercala vocalistic expiali docious yay
Super band.

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WINTER MELODY

(As recorded by Donna Summer)

**DONNA SUMMER
GIORGIO MORODER
PETE BELLOTTE**

Emptiness and just a memory
Love is gone and nothin' left for me
All these wasted feelings are something I no longer have
Never knew that love could hurt so bad.
Winter melody
Winter melody
Winter melody
Play for me, just for me
'Cause he's not comin' home
And I'm here alone.
I can't bare to see the sun go down
Castin' stormy shadows all around
Nothin' seems to matter
I just get by from day to day
I never thought that you would leave this way.

Loneliness is all that's left for me
Happiness is chilled by winter's breeze
And I keep on rememberin'
The day that you came along
And since you left well I just sing this song.

(Repeat chorus)

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LIDO SHUFFLE

(As recorded by Boz Scaggs)

**BOZ SCAGGS
DAVID PAICH**

Lido missed the boat that day he left the shack
But that was all he missed and he ain't comin' back
A tombstone bar in a juke-joint car
And he made a stop just long enough to grab the handle off the top
Next stop Chi-Town Lido put the money down and let it roll.

He said one more job ought to get it
One last shot 'fore we quit it
One more for the road.

Lido oh he's for the money
He's for the show
Lido's a-waitin' for the go
Lido oh.

He said one more job ought to get it
One last shot then we quit it
One more for the road.

Lido be runnin' havin' great big fun
'Til he got the note sayin' tow the line or blow it
And that was all she wrote
He be makin' a bee line headin' for the border line
Goin' for broke.

Sayin' one more hit ought to do it
This joint ain't nothin' to it
One more for the road.

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MY SWEET LADY

(As recorded by John Denver)

JOHN DENVER

Lady, are you crying, do the tears belong to me
Did you think our time together was all gone
Lady, you've been dreaming I'm as close as I can be
And I swear to you our time has just begun.

Lady, are you happy, do you feel the way I do
Are there meanings that you've never seen before
Lady, my sweet lady
I just can't believe it's true and it's like I've never ever loved before.

Lady, are you crying, do the tears belong to me
Did you think our time together was all gone
Lady, my sweet lady I'm as close as I can be
And I swear to you our time has just begun.

Close your eyes and rest your weary mind
I promise I will stay right here beside you
Today our lives were joined, became entwined
I wish that you could know how much I love you.

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SAILING SHIPS

(As recorded by Mesa)

**EVAN PACE
ROGER PAGLIA
CARMINE NOTARO
EDWARD REKERS
JEFF DES ENFANTS**

Keep your eyes out on the harbor
'Cause any day I'll be comin' home
Three more ports through crystal waters
'Cause now we've made it through the storm.

You know that I was born to wander
I set my sails to lose my soul
Seven years and seven oceans
Makes a man feel all alone.

Sailing ships out on the ocean
Brings my love on home to you
Seven years of sweet devotion
They carry me, home to you.

You know the merit time ain't easy
But Lord I do the best I can
You know my dreams are my salvation
And I'm coming as fast as I can.

Sailing ships out on the ocean
Brings my love on home to you
Seven years of sweet devotion
They carry me.

Sailing ships out on the ocean
Brings my love on home to you
Seven years of sweet devotion
They carry me.

Sailing ships out on the ocean
Brings my love on home to you
Seven years of sweet devotion
Sailing ships out on the ocean
Brings my love on home to you
Seven years of sweet devotion.

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YOU CAN SOUND LIKE

ERIC CLAPTON & JACK BRUCE

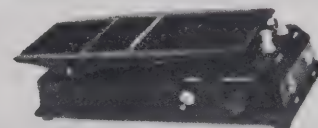
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CAN'T STOP DANCIN'

(As recorded by Captain & Tennille)

RAY STEVENS
 JOHN PRITCHARD, JR.

Oh you can't stop dancin'
 Just because the music's gone
 You know you can't stop dancin' yeah
 yeah
 Just because the band has packed it up
 and gone home
 You know you can't stop dancin'
 Just because the music's gone
 'Cause if you keep on dancin'
 If you keep on dancin'
 If you keep on dancin'
 You're gonna turn the music back on.

There's a rhythm in the universe
 And the music is always there
 But whenever life goes wrong
 Sometimes it's so hard to hear
 Just the same we've got to move with
 the time
 If you don't you're gonna be left behind
 Just remember that the beat goes on
 Pretty soon they're gonna play your
 song.

And you can't stop dancin'
 Just because the music's gone
 You know you can't stop dancin' yeah
 yeah
 Just because the band has packed it up
 and gone home
 You know you can't stop dancin'
 Just because the music's gone
 'Cause if you keep on dancin'
 If you keep on dancin'
 If you keep on dancin'
 You're gonna turn the music back on.

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OLD FASHIONED BOY (You're The One)

(As recorded by Stallion)

WALLY DAMRICK

I'm an old fashion boy 'cause I believe in
 love
 And you're the only one that I'm thinkin'
 kin' of
 When I met you baby I knew from the
 start yeah
 That you were the one who could steal
 my heart.

You're the one that I've been lookin' for
 forever
 The one that made my life seem so
 much better
 You appeared to me darlin'
 I can see you're the one
 You're the one for me to love.

I'm an old fashion boy
 'Cause I believe in love
 And just like the stars shinin'
 Down from above
 It only took a moment to set my soul free
 You gave me such a feelin'
 That it had to be.

You're the one that I've been lookin' for
 forever
 The one that made my life seem so
 much better
 You appeared to me darlin'
 I can see you're the one
 You're the one for me to love
 The one that I've been looking for
 forever
 You're the one, you're the one for me to
 love.

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I WANT CHA BABY

(As recorded by Arthur Prysock)

K. GAMBLE
 L. HUFF

I want-cha baby
 I need-ja body close to mine
 I want-cha baby
 Can't-cha see it in my eyes
 Come on an' love me girl
 Just love me girl
 Let's go into another world
 Just love me girl.

I wont-cha baby
 Said my blood is runnin' hot
 I wont-cha baby
 Girl please don't make me stop
 Come on an' love me, girl
 Just love me girl
 Let's go into another world

Just love me girl...

I wont-cha baby -
 Can you feel the need in me
 I wont-cha baby -
 Come on satisfy me -
 Come on an' love me girl
 Just love me girl -
 Let's go into another world
 Just love me girl.

When you walk across the floor
 Girl you really, really, really, really turn
 me on
 An' this love I feel is gettin' stronger,
 stronger, stronger
 Put down what-cha doin'
 An' come on, come on, come on over
 here
 Because right now your love, your love's
 the only love I need.

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TIE YOUR MOTHER DOWN

(As recorded by Queen)

BRIAN MAY

Get your party gown, and get your pigtail down, and get your heart beatin' baby

Got my timin' right, and got my act all tight

It's got to be tonight, my little school babe

Your momma says you don't
And your daddy says you won't
And I'm boilin' up inside

Ain't no way I'm gonna lose out this time.

Tie your mother down
Tie your mother down
Lock your daddy out of doors
I don't need him nosin' around
Tie your mother down
Tie your mother down
Give me all your love tonight.

"You're such a dirty louse
Go, get outta my house"
That's all I ever get from your ... your ... family ties

In fact, I don't think I ever heard a single little civil word from those guys
I don't give a light, I'm gonna make out all right
I've got a sweetheart hand to put a stop to all that snipin' an' grousin'.

Tie your mother down
Tie your mother down
Take your little brother swimmin' with a brick, that's all right
Tie your mother down
Tie your mother down
Or you ain't no friend of mine.

Your mamma and your daddy gonna plague me till I die
I can't understand it 'cause I'm a peace lovin' guy.

Tie your mother down
Tie your mother down
Get that big, big, big, big, big, big daddy out the door
Tie your mother down
Tie your mother down
Give me all your love tonight.

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SIR DUKE

(As recorded by Stevie Wonder)

STEVIE WONDER

Music is a world within itself
With a language we all understand
With an equal opportunity for all to
sing, dance and clap their hands
But just because a record has a groove
Don't make it in the groove
But you can tell right away at a letter a
when the people start to move.

They can feel it all over
They can feel it all over people
They can feel it all over
They can feel it all over people go.

Music knows it is and always will
Be one of the things that life just won't
quit
But here are some of music's pioneers
That time will not allow us to forget
now.

For there's Basie, Miller, Sachimo, and
the king of all Sir Duke
And with a voice like Ella's ringing out
There's no way the band can lose.

You can feel it all over
You can feel it all over people
You can feel it all over
You can feel it all over people.

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CHERRY BABY

(As recorded by Starz)

**MICHAEL LEE SMITH
RICHIE RANNO
PETER SWEVAL
JOE DUBE
BRENDAN HARKIN**

I've been trying for a long, long time
Just to capture you inside a rhyme
And to keep you here inside with me
Til they say that I can be set free.

Oh don't you know I'm never gonna let
you go
Cause you're so sweet
I've got to have you

Cherry, cherry baby.
Cherry, cherry oh yeah.

When the master key has locked the
gate
I lay my weary head and wait
My dreams fly across the endless miles
I can see your precious eyes awhile.
(Repeat chorus)

Til they say that I'm free and clear
This old heart of mine will keep you
near
I just pray you won't forget me here
Cause you're my soul
My pretty little cherry, cherry baby
Cherry baby.

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LONELY BOY

(As recorded by Andrew Gold)

ANDREW GOLD

He was born on a summer day 1951
And with a slap of a hand he landed as
an only son
His mother and father said what a
lovely boy
We'll teach him what we learned
Ah yes just what we learned
We'll dress him up warmly and we'll
send him to school
It'll teach him how to fight to be
nobody's fool.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.

In the summer of '53 his mother brought
him a sister
And she told him we must attend to her
needs
She's so much younger than you

Well he ran down the hall and he cried
Oh how could his parents have lied
When they said he was an only son
He thought he was the only one.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.

Goodbye mama goodbye to you
Goodbye papa I'm pushing on through.

He left home on a winter day 1969
And he hoped to find all the love he had
lost in that earlier time
Well his sister grew up and she married
a man

He gave her a son
Ah yes a lovely son
They dressed him up warmly they sent
him to school
It taught him how to fight to be
nobody's fool.

Oh what a lonely boy
Oh what a lonely boy
Oh what a lonely boy.

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Big Muff π

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. This finest distortion device is high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed

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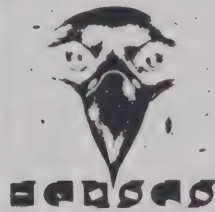
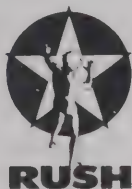
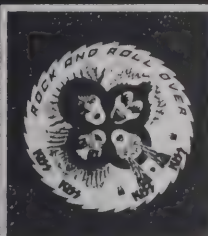
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MAGICAL MYSTERY TOUR

(As recorded by Ambrosia)

JOHN LENNON
PAUL McCARTNEY

Roll up, roll up for the mystery tour.
Roll up, roll up for the mystery tour.

Roll up

And that's an invitation

Roll up for the mystery tour

Roll up

To make a reservation

Roll up for the mystery tour

The magical mystery tour is waiting to take you away

Waiting to take you away.

Roll up

We've got ev'rything you need

Roll up for the mystery tour

Roll up

Satisfaction guaranteed

Roll up for the mystery tour
The magical mystery tour is hoping to take you away

Hoping to take you away.

The magical mystery tour is coming to take you away

Coming to take you away

The magical mystery tour is dying to take you away

Dying to take you away, take you away.

The magical mystery tour is coming to take you away

Coming to take you away

The magical mystery tour is dying to take you away

Dying to take you away, take you away.

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WHEN I NEED YOU

(As recorded by Leo Sayer)

CAROLE BAYER SAGER
ALBERT HAMMOND

When I need you

I just close my eyes and I'm with you
And all that I saw wanna give you

It's only a heartbeat away

When I need love I hold out my hands
and I touch love

I never knew there was so much love
keeping me warm night and day

A thousand miles of empty space in
between us

A telephone can't take the place of your
smile

But you know I won't be traveling
forever

It's cold out but hold out and do like I do
when I need you

I just close my eyes and I'm with you
And all that I saw wanna give you
It's only a heartbeat away.

When I need you I just close my eyes

And I'm with you

And all that I saw wanna give you
It's only a heartbeat away

It's not easy when the road is goodbye
love

Honey that's a heavy load that we bear
But you know I won't be traveling a life
time

It's cold out but hold out and do like I do
when I need love

I hold out my hands and I touch love
I never knew there was so much love
keeping me warm night and day.

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WAKE UP AND BE SOMEBODY

(As recorded by Brainstorm)

GERALD KENT

Wake up and be somebody

Get up and be someone

Wake up and be somebody

Under the morning sun.

Wake up and be somebody

Get up and be someone

Wake up and be somebody

There's room for ev'ry one.

Don't let it get you down

When you think that you can't get
around

Don't let the day drag on
You've got to move to the happy sound
Wake up and be somebody

Get up and be someone

Wake up and be somebody

There's room for every one.

I know it's hard to see

All of the brand new possibilities

But if you're here with me

Then we can live love and always be
free

Can't you see?

(Repeat chorus)

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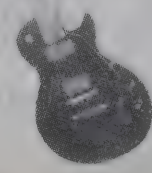
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HOW GOOD IS YOUR GAME

(As recorded by Billy Paul)

M. BURTON
P. TERRY

You're the one, you must decide
To move ahead or step aside
Find the game that's right for you
Do or die either win or lose
Now how good is your game
The game you play
Yeah now how good is your game
The game you play every day.

The key to life is in your hand
Submit your will to the master's plan
Sacrifice to gain the prize
You're riding high you better use it wise
Now how good is your game
The game you play
Yeah, yeah, yeah, yeah
Now how good is your game
The game you play every day.

How good is the game you play
I wanna know how good is your game
How good is the game you play
Don't let it go
How good is your game
I wanna know cause you tol' me so
I wanna know.

Man is known by the fruit he bears
The seeds are sown while you're mov-
ing fast
Keep it tight with a wholesome view
Cause what you give is coming back to
you.

The game you play
Yeah yeah yeah yeah yeah
The game you're playin' ev'ry day
How good is your game
The game you play
Ev'ry day how good, how good, how
good, how good is your game
How good, how good is your game
The game you play
Every day yeah yeah yeah yeah yeah
yeah
How good is your game.

Man is known by the fruit he bears
Seeds are sown while you're moving
fast
Key to life is in your hand
Submit your will to the master's plan.

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ANGEL IN YOUR ARMS

(As recorded by Hot)

TERRY WOODFORD
CLAYTON IVEY
TOM BRASFIELD

Do you think I'm such a fool
To believe everything you say is true
That just goes to show
That you really don't know.

And while you're out painting the town
Do you think I'm home just sitting
around
Waiting on you
Now who's really the fool.

When I first found out I hurt all over
I felt so left out 'til I got to know her
So I tried the way that she got over
And I became just like her, so don't be
surprised to find.

That the angel in your arms this morn-
ing
Is gonna be the devil in someone else's
arms tonight
Yes, the angel in your arms this morning
Is gonna be the devil in someone else's
arms tonight.

Why'd you slip around secretly
If you were tired of loving me
Why'd you keep holding on
When love was already gone.

The times you said you weren't feeling
well
Did you think I couldn't tell
You'd been with someone else
You were only kidding yourself.

When I first found out I hurt all over
I felt so left out 'til I got to know her
So I tried the way that she got over
And I became just like her so don't be
surprised to find.

That the angel in your arms this morn-
ing
Is gonna be the devil in someone else's
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Yes, the angel in your arms this morning
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HELLO STRANGER

(As recorded by Yvonne Elliman)

BARBARA LEWIS

Hello stranger
It seems so good to see you back again
How long has it been?
(It seems like a mighty long time)
(Che bop che bop my baby, oh)
It seems like a mighty long time.

Oh oh I'm I'm I'm I'm I'm so glad you stopped by to say hello to me
Remember that's the way it used to be
Ooh, it seems like a mighty long time
Che bop che bop my baby, ooh

It seems like a mighty long time
(Che bop che bop my baby, che bop che bop).

Oh oh oh yes I'm so glad you're here again
Oh if you're not gonna stay
Please don't tease me like you did before
Although it seems like a mighty long time
Che bop che bop my baby, ooh
It seems like a mighty long time.

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HEARD IT IN A LOVE SONG

(As recorded by Marshall Tucker Band)

TOY T. CALDWELL

I ain't never been with a woman long enough for my boots to get old
We been together so long now they both need re-soled
If I ever settle down you'd be my kind
And it's a good time for me to head on down the line.

Heard it in a love song
Heard it in a love song
Heard it in a love song
Can't be wrong.

I'm the kind of man
Who likes to get his way
Like to start dreamin'
'Bout tomorrow today
Never said that I love you
Even though it's so
There's that duffle bag of mine
It's time to go.
(Repeat chorus)

I'm gonna be leavin'
At the break of dawn
Wish you could come
But I don't need no woman taggin' along
Gonna sneak out that door
Couldn't stand to see you cry
I'd stay another year
If I saw a teardrop in your eye.
(Repeat chorus)

I never had a damn thing
But what I had I had to leave it behind
You're the hardest thing
I ever tried to get off my mind
Always something greener
On the other side of that hill
I was born a wrangler
And a rounder and I guess I always will.
(Repeat chorus)

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DANCING MAN

(As recorded by Q)

R. PECKMAN

Hey buddy you ain't gonna make that chic
Just sitting and running your mouth
Gotta get up and get the get down feeling
Gotta get up and get it on.

Put down that drink and do it right quick
Cause dancing's what it's all about
Gotta get up and get the get down feeling
Gotta get up and get it on.

Say don't you know I got that news
Straight from the horse's mouth
Ya know they're doing this thing up north
But it started way down south
Hey dancing man you can style and profile all that you want

But you gotta get out of your seat
Yeah, yeah, yeah
Gotta get up and get the get down feeling
Gotta get up and get it on.

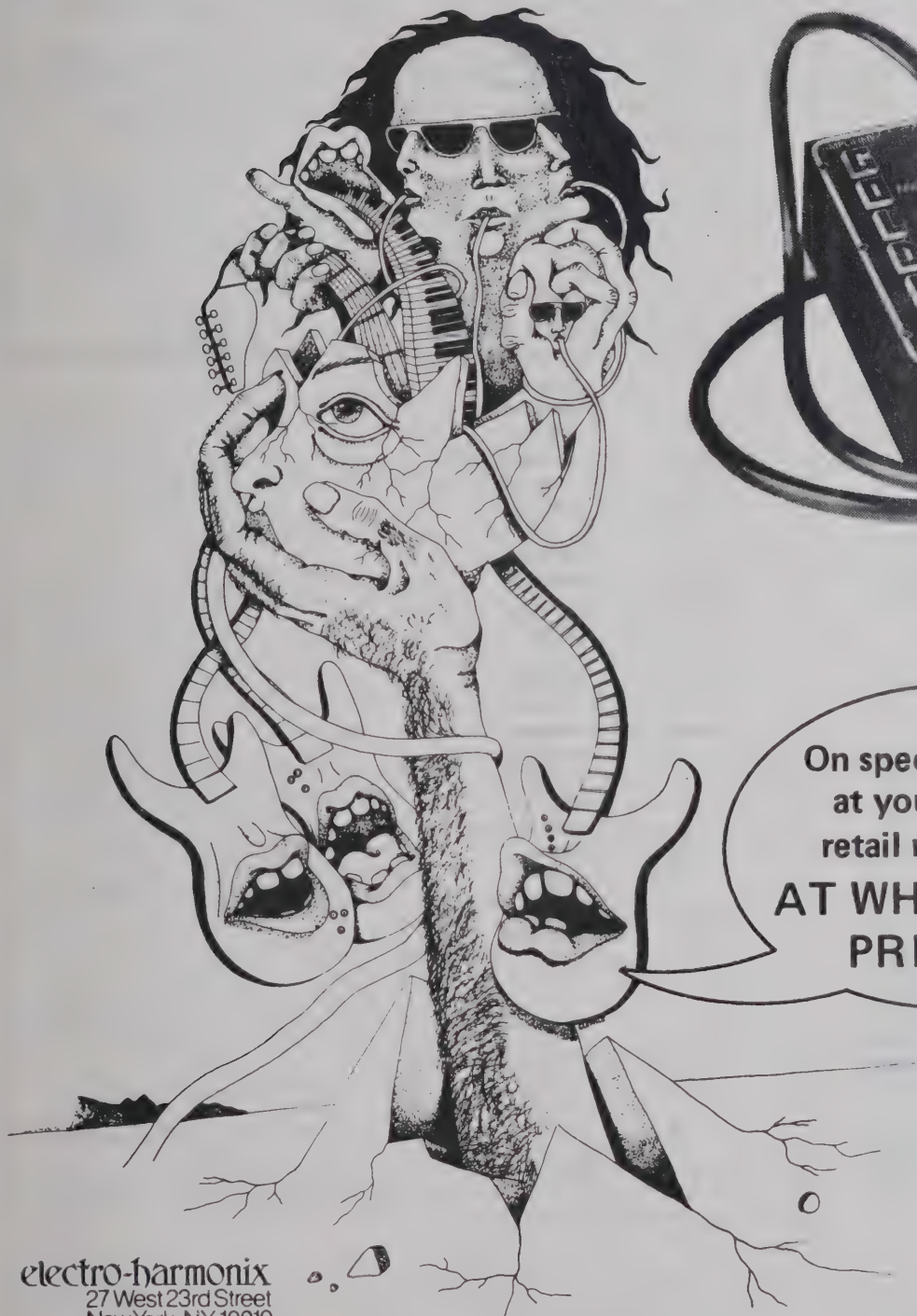
All she wants is a dancing man
Who knows how to move them feet
Gotta get up and get the get down feeling
Gotta get up and get it on.

How can you sit still when the music's hot
You gotta come up and move
Swear sometimes you're all nailed down
When you can't feel that groove
Hey dancing man
Gotta get up and get the get down feeling
Gotta get up and get it on.

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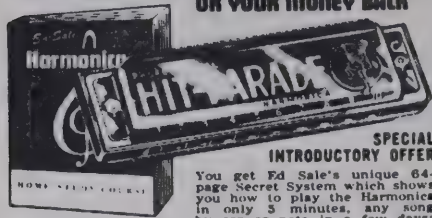


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CLOUDY

(As recorded by Average White Band)

HAMISH STUART
ALAN GORRIE

Cloudy, it used to be so easy just to love you

Now, babe, you seem to have a million problems on your mind at the one time.

Cloudy, don't you drift away

Cloudy, don't you drift away

Feel like I'm losin' you slowly but surely

Oh babe, oh babe

What cha try'n' to prove by turnin' me away?

You're killin' my love oh, oh, oh

What, what we had, is it really dead, is

it really dead?

Maybe I could be the one to help you solve all those things

Just try all you have to do is open up that door

What are you waiting for?

Cloudy, don't you drift away

Cloudy, don't you drift away

Feel like I'm losin' you slowly but surely

Oh babe, oh babe

What cha try'n' to prove by turnin' me away?

You're killin' my love oh, oh, oh

What, what we had, is it really dead, is it really dead?

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YOU TURNED ME ON TO LOVE

(As recorded by Johnny Bristol)

JOHNNY BRISTOL

You turned me on mm to love mm

Wife of life

Healer of my wounds

My chance to survive

You didn't come any too soon

Girl you freed my mind from hurt of friends

All my thoughts were blind

I believe it was whiskey

Then you turned me on to love

Girl you turned me on

I thank you ma'am

Ah you turned me on yes you did

Oh how glad I am to love mm baby

With eyes of truth

You searched beneath my disgrace
A trip now and then was a great change of pace

At the bottom of the line oh I'd rested my case

But you turned me on to love

Girl you turned me on

I thank you ma'am

Darling you turned me on oh how glad I am to love mm baby.

Darling you only you took the time baby you

Oh you gave me peace of mind

You turned me on mm

You took time to see what was inside of me

You turned me on to love

You're mine, mine

You've got me back on time

Set fire to my soul

I had truly lost control 'til you turned me on

You turned me inside out

Just to know what I'm all about

You turned me on to love

Said it was you darling you took the time baby you

Oh how glad I am to love.

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YOU'RE THROWING A GOOD LOVE AWAY

(As recorded by Spinners)

S. MARSHALL

T. WORTHAM

You had your fill and now you're on your way

Searching for what nobody knows

You think that you can go just anywhere

And toy with any willin' soul.

You play with love as though it's a game

Leavin' a string of broken hearts

But soon the day will come then you'll learn

The love that you waste you're gonna need it again and again.

You're throwin' a good love away

You don't know it now but you'll know it some day

You're throwin' a good love away

You don't know it now

But you'll know it some day.

You led me to believe that some day we would be

Walkin' together down the aisle

And now you're tellin' me it's all a big mistake

I'm not the apple of your eye.

You play with love as though it's a game

Leavin' a string of broken hearts

But soon the day will come then you'll learn

The love that you waste you're gonna need it again and again

You're throwin' a good love away

You don't know it now

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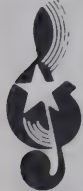
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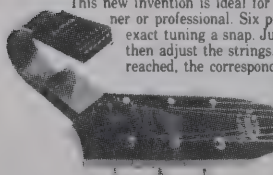
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AT MIDNIGHT (My Love Will Lift You Up)

(As recorded by Rufus featuring Chaka Khan)

TONY MAIDEN
L. WASHBURN

You said you won't, I bet my neck, I bet you will
I'm gonna check, my love
You, I'm gonna thrill
You can't imagine what you missed
Can't go on
Meet me at midnight in the livest,

darkest room.
I change my mind around
Instead of going wrong
I'm gonna settle for my love, my love
Oh oh.
You came into my life
And now I realize today
But it ends for sure at midnight.

At midnight, at midnight, at midnight
At midnight, at midnight, at midnight.

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YOUR OWN SPECIAL WAY

(As recorded by Genesis)

MICHAEL RUTHERFORD

Go far enough and you will reach
A place where the sea runs underneath
We'll see our shadow high in the sky
Dying away in the night.

I've sailed the world for seven years
And left all alone behind in tears
Won't you come here wherever you are
I've been all alone long enough.

You, you have your own special way
Of holding my hand keep it way 'bove
the water

Don't ever let go, oh no, no, no
You, you have your own special way
Of turning the world so it's facing the
way that I'm going
Don't ever, don't ever stop.

You, you have your own special way
Of carrying me twice 'round the world
Never closer to home than the day, the
day I started

Hold on to my hand, keep it way 'bove
the water

Don't ever let go, no no no.

Who's seen the wind, not you or I
But when the ship moves, she's passing
by
I really don't think she knows where
she's going at all.

What mean the dreams night after
night

The man in the moon's a blinding light
Won't you come out whoever you are
You've followed me quite long enough.

You, you have your own special way
Of holding my hand, don't ever let go
You, you have your own special way
Of turning the world so it's facing the
way that I'm going

Don't ever, don't ever leave me
Don't ever leave me.

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YOUR LOVE

(As recorded by Marilyn McCoo & Billy Davis)

WALTER JOHNSON
H.B. BARNUM

Each day when I rise and I look at you
I can't believe I'm living a dream come
true

And as long as you feel the way you do
I'll do everything to make all your days
fresh and new.

Your love, keeps me satisfied
Your love, fills my heart with pride
Your love, keeps getting stronger
Cause we really try
Your love, simple sweet and pure
Your love, makes me feel secure
Your love, and I'm very sure it keeps my
heart beat pounding
Your love makes me want you more
Your love, don't ever worry 'bout it run-
ning short
Cause I can't do without it
Your love.

Lord only knows how much I love you
So I'm gonna take the time to show you
how much I care
Just as long as there's heaven above
you
This I can promise no other's love will I
share.

Your love, keeps me going strong
Your love, keeps me hangin' on
Your love, this feeling never seems to
disappear

Your love, shelter from the storm
Your love, keeps me safe and warm
Your love, keeps getting better to me
year after year

Your love, keeps me feeling fine
Your love, always on my mind
Your love just got to tell you baby one
more time

I can't do without it
Ain't no doubt about it
I can't do without your sweet love.

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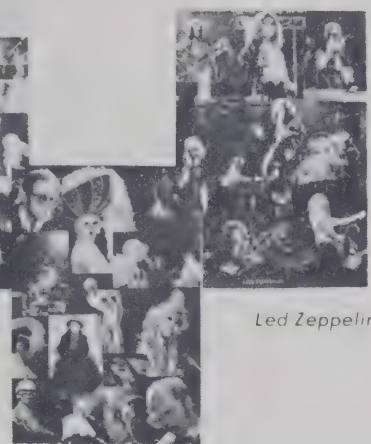
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BRUCE SPRINGSTEEN

(continued from page 43)

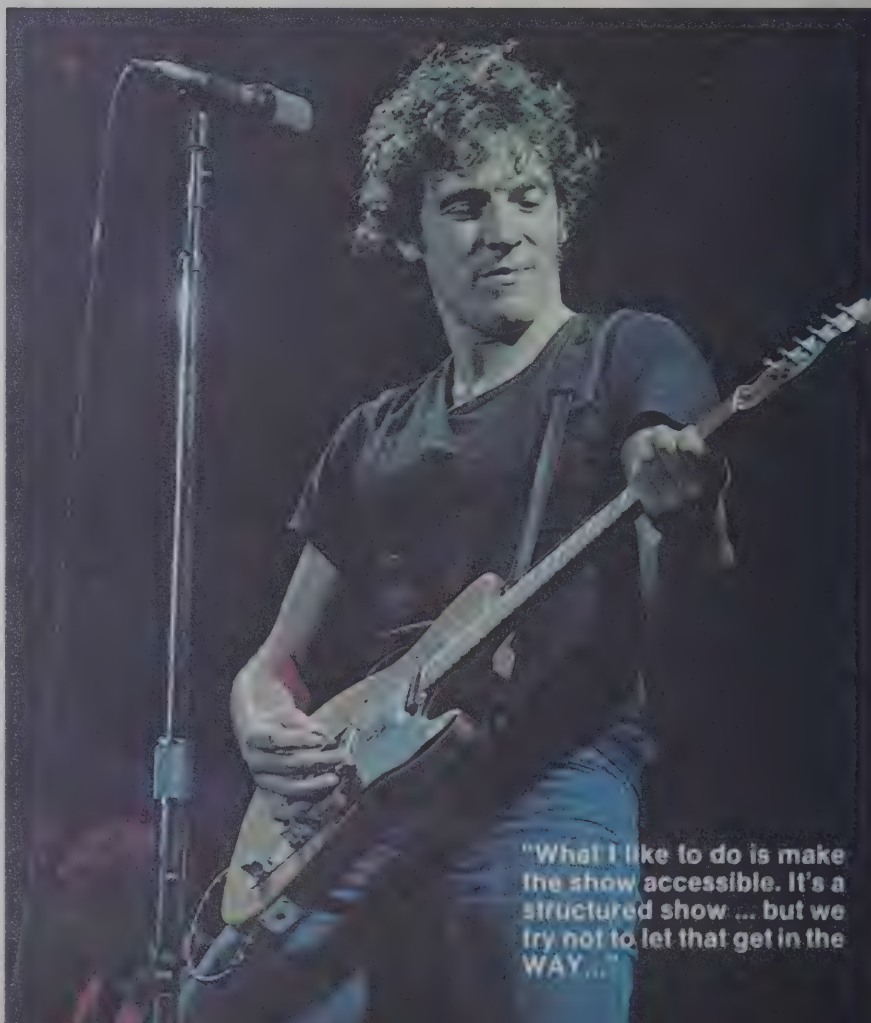
Rock and roll is my life's blood. Nothing means as much to me, or ever has. I used to be crazy about a girl, walk sixty miles to her house, and sit in front of her house for hours. I don't really do that stuff anymore, and I can't tell anyone that they're the most important thing in my life, because nothing in my life could ever be as important as this is.

HP: Have you always done what you do naturally, or did you calculate your influences to come up with the show you do now?

Bruce: I'm just doin' what I do, you know. It's weird, but when I started people would say 'Songs about New Jersey???' Who wants to know about *that*???' But at that time, when I started, I looked around and the blues thing was happening, and I didn't fit in there, I didn't fit into anything...

HP: Did you make money in New Jersey?

Bruce: Nah, I never could. They wouldn't let me in the bars because I wouldn't play top forty. You should know the Jersey shore bars, the people who smile at me today who wouldn't let me in the places then... it's true. Number one, they said I drew a bad crowd, an undesirable crowd. It wasn't a physically violent crowd, it was just kids, kids like me. But they didn't dig the kids, and they knew I wouldn't play the top forty. Even though I could



"What I like to do is make the show accessible. It's a structured show... but we try not to let that get in the way..."

pack them damn joints, they wouldn't let me in.

So me and Miami found this one place, the guy had just bought the bar and it was empty ... doing no business, and I said, 'Listen buddy, I gotta band, we'll come in here, play for free, right? All you gotta do is let me play, I play for free, put you out no money, charge a dollar something at the door, and we'll take that. You got nobody coming in here and it's Saturday night, whaddya say?'

The guy was *hesitant*. He was hesitant to give me a break because he found out I didn't play top forty. I wanted to play what I want. But the guy was doin' so *lousy*, so in we come. I come in there, the first week we play to about fifteen people, made about fifteen dollars, split it up. This was when I had seven pieces in the band. But week by week, it started to happen, until finally the joint was packed all the time, we were doin' three, four nights, and it was *happening*. Some of the best nights of my life were in that joint.

HP: How have all the legal and financial hassles affected your life?

Bruce: Well, one of the big drags about the money is the moment came when it all could have worked out ... and I looked around me and saw all these people who should have been getting something, like my folks, or some of the guys who've been with me for years now. I'd like to be able to set them up better ... But I will be able to soon. Next year at this time, may we sit in a room like this and ... I'll have diamonds on my fingers!! Hey, I've got a car, a truck, a motorcycle, a house ... what more could I possibly want??

HP: You've kept on the road even in the middle of all of this...

Bruce: Well ... yeah, we've kept out there. The only thing I always wanted to do, was that if people wanted to see this particular perspective, the way I look at things and write about things, then they could come and see our band. That's really all I wanted to do ... I could do what I wanted, and people could come and hear it. Which is not totally the case right now ... (Laughs) because I can't do everything I want to do and people can't hear a record...

HP: You spoke of a certain magic onstage ... what is it that you try to get to during the show?

Bruce: Well ... you look for that spirit, you know, that little essence of what you're tryin' to do, or whatever thing you're tryin' to get across. There are the special times when you deliver your goods, you know? That's what I try to do every night. I try to go out and DELIVER ... that particular entity. But it's intangible, it's a very flighty thing. It comes and it goes and it can zoom out in the middle of the set and then whoosh ... split.

But that's what you do it for, it's why I go out and do it every night. It's a great thing ... it's that little point in life that makes you ... alive. □

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course with a fee of \$250. But when my company saw the manuscript, they felt that it was so simply and clearly written, the instruction so precise, that anyone who could *read* could master the technique.

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FLEETWOOD MAC

(continued from page 10)

thing. It never really bothered me, though. It seemed to bother everybody else, but it never bothered me. I always primarily regard myself as a musician, and not as a 'lady entertainer.' So I'm usually just too absorbed, too much to think about up there to worry about whether or not I'm being seen."

Did Fleetwood Mac know that the last album would be such a hit?

"Well, I think we knew we had a hot property, but I didn't think we had any *idea* as to the magnimosity of it. We thought it would go gold, but we didn't think it would sell four million ... or whatever it sold. But then it became in-

creasingly obvious, and then that delight developed another feeling for each other — that we really pulled it off, and that was wonderful.

"I don't think we had any doubts about topping the last one. We knew the music would change, and people were saying 'God, they'll never come up with another one as good as that', you know. It is very different, but then, Fleetwood Mac's albums all have been very different. There's a lot of warmth, a lot of cohesiveness between the band, and this record is not such a cold studio effort as was the other one. Don't get me wrong, I love that other album, but this one is a lot more special to me. There's a lot of feeling.

"I know now that I'm old enough, and together enough not to get zoned out by

the success of this band. I don't think any of us are, even Stevie and Lindsay who more or less had an overnight success. It doesn't phase them that much either.

"We're really each other's dearest friends, although we all have other special friends as well. Basically, I spend all my spare time at home, I don't go raving around to clubs and parties. So I don't even know that many musicians who have gotten carried away, shall we say, by success. The rock and roll lifestyle doesn't really appeal to me.

"Everyone's just carrying on as normal. We enjoy all this, but I don't think we're strutting around like peacocks." □

(Portions of this interview appeared in Lisa Robinson's syndicated "Rock Talk" column.)

"Our success only started when we got rid of the leechy managers..."



(continued from page 39)

don't care what they do. There's a certain amount of lighting that you can't let the opening act, cause you know, you're in business for yourself. Other than that, we're not going to hamper opening acts, because we were an opening act. There are a lot of groups I know personally, I won't say who they are, but they treat their opening acts like shit because they got kicked around when they were an opening act."

"Sometimes the manager does it instead of the acts."

"Yeah, well, that's true, but basically the acts know what's going on."

"Tell me about the costumes. How did they progress?"

"In the very beginning," said Mickey, "David (our manager) wanted to put as much money as he could in the show. We got this one seamstress who was used to doing mass production kind of things for TV. They were the things we wore on the first tour. They were really bulky costumes, I had wings and stuff. I really progressed from there. I didn't know that much about materials."

"Hot towels ... and some frozen Snickers and Milkyways," said the waitress, setting down a plate of each.

"Nothing like a little hit of sugar."

"Anyway, they progressed, just like the music, every album the costumes progressed equally if not more."

"What do you see as the ultimate costume. Do you have a vision of that?"

"No, because everybody is different in this group, everybody has their own different visions of how they want to look. We design the costumes ourselves. Mary Bassell helped us with the designs and she's out in North Hollywood. She helped us with the designs this time."

"Frank, you're the only one who wears gloves. Did you do that from the very beginning?"

Frank leans over Mickey into the mike, gives his shy smile, and says, "Yeah, in fact, from the very beginning I used to wear all black. With white gloves. I used to wear dark suspenders, a dark shirt, dark pants, and the gloves. In fact, I used to wear this little yellow ring with the gloves in Bogey's. I still wear it now. Mickey gave it to me."

"You wear the cape to sort of frame yourself. Is that a conscious thing?"

"It was when I first did it. What it is is like big wings. I couldn't get it exactly the way I wanted it because of the materials and stuff I had to use for it."

"Do the costumes ever get in the way?"

"Yeah, the first costumes we had were in the way because they were made of satins and things. They're so heavy. We use like an elastic now, it's like silk, but it gives and still holds its shape, it's a new material. It's a new material that nobody's used."

"How far do you think you'll take the costumes."

"Actually having wings transplanted into our backs," said Gregg.

"I wish," said Mickey. □

"The only thing that bothers me, is that we're on the same label as Kiss, and we get labeled ... you know, black, white, bad, good..."



BOSTON

(continued from page 33)

will get there somehow or other.

"At first, I was very pessimistic about our chances. My wife Cindy and I had made an agreement that I would quit music unless the record happened, so it was lucky for us that it caught on. We were about \$30,000 in debt and it had been years since we had a vacation, so getting the record out was really a make-or-break thing. It was the last straw as far as I was concerned."

Upon signing, the group re-recorded Scholz's tapes which brought Boston into the studio together, actually working as a group, for the first time. "Everybody in the group is on the album despite some stories," said Scholz. "It's not as remote as a lot of people think. We had to do a demo set for the Epic people so that needed a group and it was then that the others came over to me, quit all their other commitments and became Boston. We knew we had a good shot at it then."

In the meantime, Paul Ahearn had quit his independent promotion accounts and visited radio stations across the country acquainting disc jockeys and programmers with Boston's music before

it was even released. It was a brave tactical move and one that paid off with big dividends — Boston's album took off on the charts almost immediately.

"It was destined to either happen very fast or die very fast. It happened, but we might have suffered a little bit management-wise because they didn't have any real experience of the other things that a manager does.

"We went out on tour two weeks after the record was released but I didn't quit my job until the day before I went out on the road. It happened so fast that we didn't have a road crew or a PA or any of the things a band needs. We didn't have a tour manager until three days before our first concert, and we only had very basic playing equipment."

They had done plenty of rehearsing, though. "You have to remember that over the years all of us had become familiar with the music and even though all the rest weren't in on making my tapes, they knew the music because I'd played it to them at their homes. We rehearsed every night until we finally went out there.

"But I'll tell you ... when it happened, it felt pretty f... good. We had to sell 40,000 copies to break even, but by the time it did 500,000 we just didn't care about anything. But you have to remember that

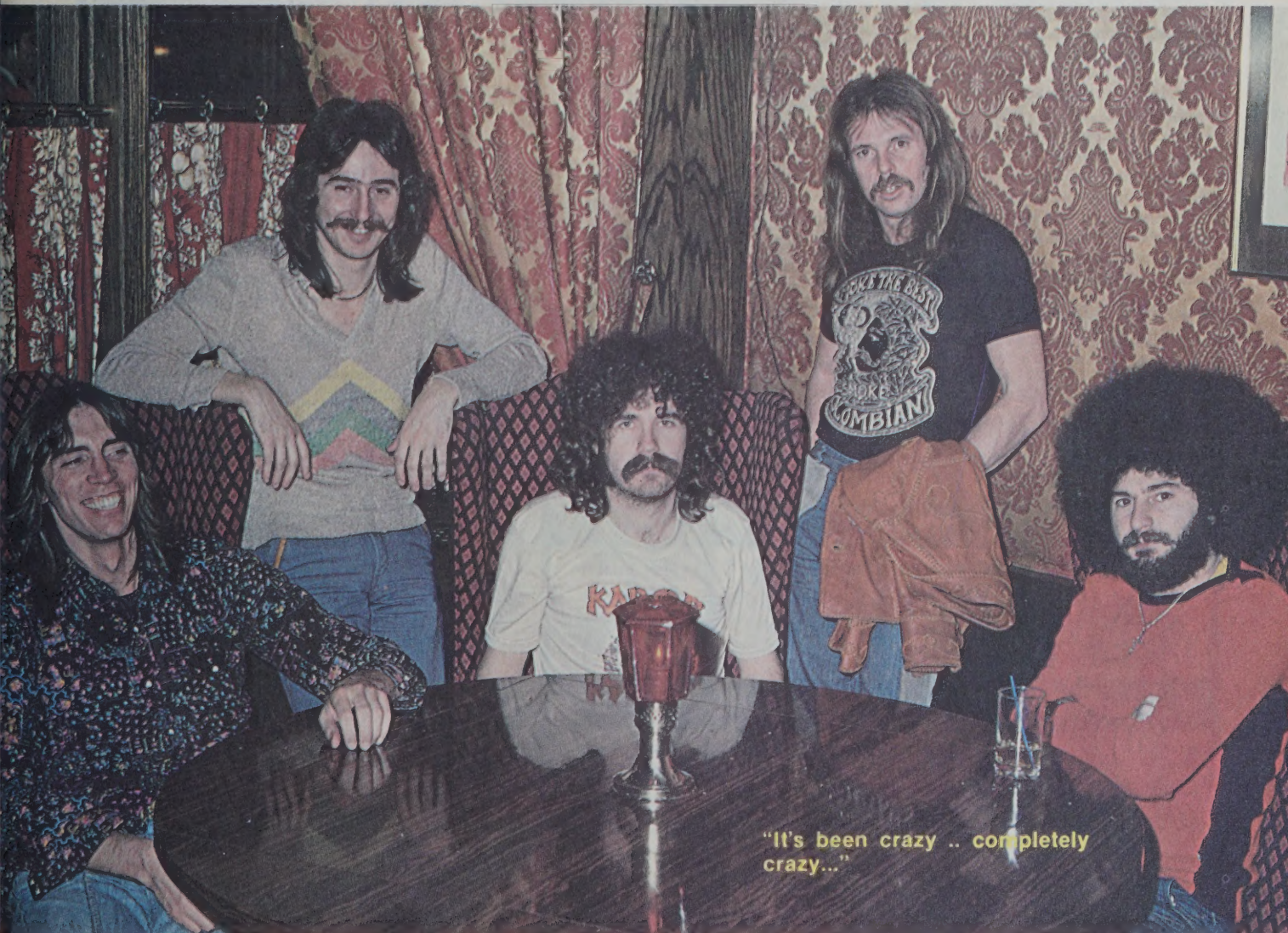
it took so long in the making, six years in my studio for starters and many years accumulated in bar bands by the rest of the group.

"During all that time it got better and better until finally someone recognized that it was good."

Boston found themselves headlining shows before they had even an hour's live music rehearsed.

"I don't think that people can accuse us of not paying our dues. We've more than paid our dues because while others were working their way up playing in clubs and earning money doing that, we were still working at daytime jobs and getting it together in my basement.

"If we'd failed ... if nobody had picked up that demo, it would have been a ton of money right down the drain. I couldn't have got a job in a bar band or as a studio musician. Take someone who's paid his dues working in bands for years ... like Peter Frampton. If he'd flopped with his last album, he could have joined any number of working bands or got a job in a studio or even got another record deal. For us, though, it would have been complete obscurity for ever more if that record hadn't happened. As far as I'm concerned we've more than paid our dues." □



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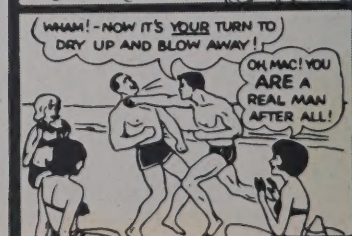
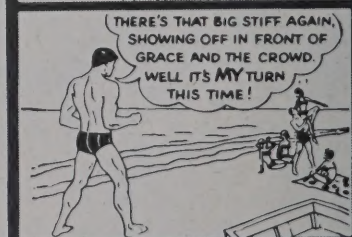
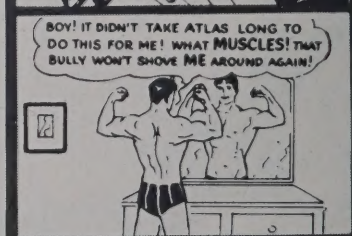
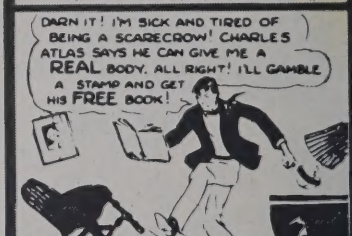


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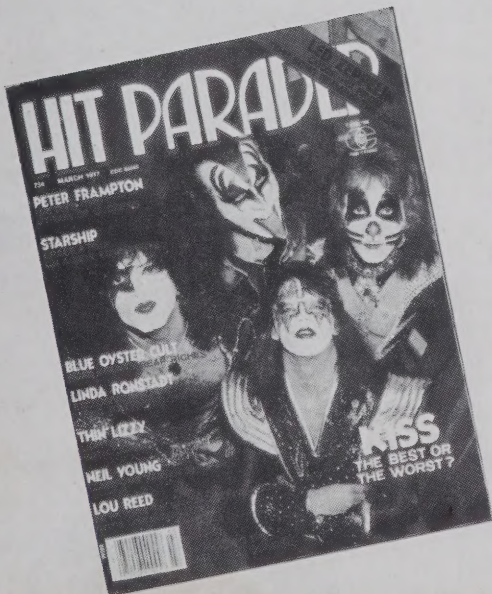


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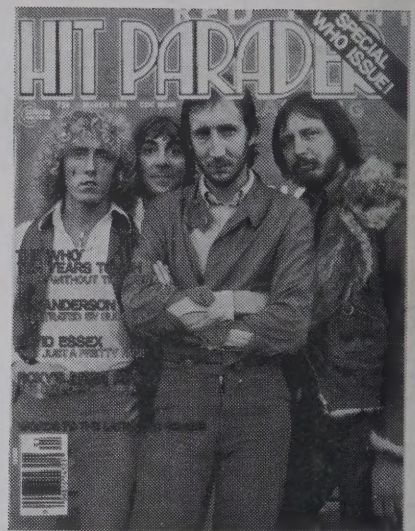
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